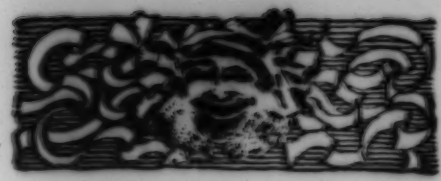


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

VOL. XLV., No. 1,167.

NEW YORK: SATURDAY, MAY 4, 1901.

PRICE TEN CENTS.



Photo by Elmer Chickering, Boston, Mass.

LESLIE BINGHAM.



Barlesque was one of the delightful surprises that circusgoers were greeted with this Spring at the Madison Square Garden.

It was good burlesque, too. The Sousa's Band imitation, especially that of the weird classic composition, was Weberfeldian in its excellence.

Then they burlesqued their most hated rival, Buffalo Bill. The burlesque of Colonel Cody's shooting at the clay pigeons thrown in the air by Johnny Baker was funny enough to take all the way round the ring.

But the seals are a whole circus in themselves. As they were taken from their wire carriage to the stage it was noticed that one seal remained quietly at the back of the stage, taking no part in the performance.

People began to talk about him. "Probably he's a star, and goes on later," suggested one.

"No, he's an understudy," said another.

The Matinee Girl said nothing, but kept her eyes fastened on the up-stage seal. Under an opera glass she saw his lips moving, now and then. Occasionally the performing seals looked around questioningly at him.

It was the prompter.

More news about the Matinee Baby. The mystery is unraveled. It seems the baby was not really adopted, but only "moved on."

It was sent from the Flatbush Hospital to a babies' boarding house. Here, the United Charities people say, it will be well cared for and well fed, and will finally, it is hoped, be adopted.

The main idea now seems to be to keep the baby's whereabouts a secret from the mother who deserted it. It seems that many of these mothers who throw their babies away are seized with a desire to get them again when the whim takes them.

And the Charity Societies aim to prevent this, for, as they say, such mothers have no claim to the children. But in this case who knows that a mother deserted the baby? It may have been stolen from its mother, or a hundred other tragedies may have prefaced its visit to the theatre, where it was abandoned.

The Matinee Girl has forwarded the frock to the baby care of the United Charities Society. They say it will be allowed to wear it in its new home. The Matinee Girl hopes it won't get mixed with any of the other baby boarders' clothes and that it will cause no jealousies or bickerings.

In the meantime I am going to go out to see it some day and take a camera along to get some pictures of the baby in its new frock.

It seemed good to see the sunshine after the long dreary days of down-pour. I wonder how long a cityful of ordinary human beings could stand a continuance of that sort of thing.

I fancy that there would be a panic before a month of those sunless, misty, mournful mornings, those days and nights of wet misery.

Every one was cross, and smiles were rare to see on the faces one met in cars and shops and stages. Conductors snarled and snapped and gripmen swore and cabbies shouted.

There is no doubt this old world would never last if the sun ceased to minister to us. But when it does shine after one of these stretches of rainy weather that remind us of the original flood we all become its worshippers.

Now we may begin to think of Spring—that delightful time that comes to us all, the just and the unjust alike, whether we deserve it or not.

We all know how Spring comes in the country, because so many poets have sung it to us. But few have tuned their lutes to tell us about Springtime in a flat.

It is very interesting. Shy water bugs that have been in retirement all Winter begin to peek out of cranberries and then shiver and run back again. Centipedes prance sportily across the wall paper, throwing their hind legs out like a frisky trotter.

And the organs that come in the Spring? From the street their music comes up full of beautiful suggestions.

They may be playing "Goo Goo Eyes," or "A Hot Time in the Old Town." It never sounds like a coon song, but a pean of rejoicing.

And street vendors fill their wagons with growing flowers in pots and fill the air with

weird cries, and you rush to the window expecting to find something horrible going on. You find instead a beautiful moving bed of beautiful blossoms drawn by a horse.

New York is very picturesque looked at from a flat window. The West from a car window is nothing to it. Even the dawn is different in a flat.

It is sweet to be awakened by a little birdie's trill, or to hear among the forest trees the rippling of a rill; to listen to the twitter and the brooklet's gentle purl as the glories of the sunrise all their opal tints unfurl!

But morning in a flat isn't anything like that. Elevator bells are ringing with an endless ding-a-linging, all the speaking tubes are shrieking and dumb waiter ropes are creaking, the ice-man is a-calling and the milkman enterwauling, and the radiators gurgle, chortle, choke and hump, thump bump; oh, 'tis sweet to hear the radiators thump!

Isn't that cute?

Talking of dumb waiters reminds me of some trouble that Antigone is having with the lady across the dumb waiter. If you live in a house you say "the lady across the street," but in a flat you say "the lady across the dumb waiter."

Antigone says that the lady across the dumb waiter isn't a lady, and that one of these days she is going to tell her so. The Matinee Girl has met her in the elevator—a sweet-faced, silver-voiced, gentle creature, with kindly eyes. But you never can tell.

It began with the ice. One morning before Antigone had arrived the dumb waiter gave a wail like a banshee running amuck.

Hastily donning a Japanese dressing gown and a pair of Turkish slippers—one mixes effects at times like these—the Matinee Girl rushed out prepared to gather a piece of cold, clammy ice to her bosom for the purpose of conveyance to the refrigerator.

The dumb waiter was there. The door across the dumb waiter was open and there was a large damp spot upon the shelf. Then began this conversation.

"Well, ice-man, what did you send up this spot for? I know the ice has been growing smaller and smaller each day, but this is a little too much."

"I sent up no spot. I sent up a piece of ice for you and one for the other side."

"Well, there's nothing here now but a spot and I refuse to accept it."

Low muttering from the foot of the shaft. The dumb waiter is lowered and more ice sent up.

Later on Antigone came to me and said: "The lady across the dumb waiter said that I should tell you that she took both pieces of ice this morning, as hers wasn't large enough. She heard you speaking to the ice-man, but she didn't want to say anything while he was there."

It seemed at the time as though we were the recipients of kindly attention, and I asked Antigone to thank the lady.

Next experience was the chicken and the chops. One day the Matinee Girl ordered a chicken and some chops. On arriving home Antigone declared nothing had arrived. So she was dispatched to the butcher's with instructions to give him a merry tra-la-la!

They sent her back with a trailer. He had delivered the chicken and the chops. The janitor was called into conference.

Finally they rang the sweet-faced lady's bell. She brought out the missing bird and the accompanying chops. She explained that she hadn't understood their arrival, as she hadn't ordered any. It had puzzled her. I told Antigone to thank her for keeping the things for us, and life went on for a while in its accustomed groove. But Antigone's suspicions were aroused.

This morning there was the cream. Antigone was almost white with rage when she told me about it. It was like this.

"The whistle blowed," she said, "and I went to get the milk. There was none there. I says to the man: 'Where's our milk?' He says: 'It's there.' I says: 'No, it ain't.' Then he blowed up the other whistle. She came an' says: 'What is it?' just like that. He says: 'Did you take that bottle of cream?' She says: 'Yes.' He says: 'You didn't order any cream.' She says: 'Yes, I did.' He says: 'Well, you didn't pay for it. You only paid for the condensed milk.' 'Well, I'll pay you next time,' she says. I just stood there and looked at her!"

"Oh, it's only a mistake, Antigone," I said. "Don't be so suspicious."

"Mistake," sniffed Antigone; "if she takes anything of ours again, I'll curse at her."

The fact is, the Matinee Girl is losing all her respect for gray hair. There was a time when any one with gray hair could work any kind of a con game on her. It stood for so much. And, of course, we are taught to respect it—principally because it is typical of age.

But there is plenty of wickedness under some of these whitened thatches. The actors who make-up their villains with gray over the ears know a thing or two. The right sort of men are apt to get bald before they get gray.

Of course, there are exceptions to everything. There was the Duke in Tom Sawyer. "Trouble did it, Bilgewater," he said. And this is often the case. And the people that turn in a night!

But nowadays you have got to be something more than gray if you want to win the Matinee Girl's childlike trust, and as for those prematurely white-haired chappies, I cross my fingers when I see one.

THE MATINEE GIRL.

TRISCO ACTRESSES FORN CLUB.

The player girls at the stock theatres in San Francisco can't enjoy the gatherings of the Twelfth Night Club or the Professional Woman's League, so they are forming a club of their own. It is to be called the Women Players' Club, and Fay Courtney, of the Central Theatre Stock company, is its organizer. The names of more than twenty-five charter members have been secured, and a meeting for organization will be held this week.

SHAKESPEARE'S BIRTHDAY CELEBRATED.

Last Tuesday evening, at eleven o'clock, the members of the Shakespeare Birthday Club assembled in the large private dining-room of the Trainer's Hotel to celebrate the anniversary of the master dramatist's birth. The veteran actor, James Booth Roberts, president of the organization, received the members and guests as they arrived, and at midnight the company sat down to the feast. Seventeen persons were present, ten of whom are members of dramatic companies now playing in New York and vicinity, and the rest were playwrights, critics and representatives of other arts.

President Roberts, in his opening address, spoke eloquently of the spirit of brotherhood and the spirit of reverence for the genius of Shakespeare, that, together, had brought the club into being. In an allusion to his own great age and long association with the dramatic profession, Mr. Roberts said that of the generation of actors to which he belongs few indeed remain, like yellowed and withered leaves, in the midst of a sturdy forest of saplings. "The gentle wind of brotherly affection," he said, "murmuring among the younger branches, is the sweetest and most precious music to the withered leaves."

Alfred Ayres, the critic, was the next speaker. He said that while he is in thorough sympathy with the sentiment of the club in honoring the memory of William Shakespeare, he believed that, in point of fact, the club worships an ideal rather than an individual. He said that, in his opinion, the plays that we call Shakespeare's were written by a number of men, and he brought various arguments to bear to strengthen his position. In closing his remarks he expressed his admiration for an organization that was formed and lived for the purpose of honoring a dramatic ideal.

Charles Henry Meltzer, the next speaker, replied to Mr. Ayres in such humorous and at the same time convincing fashion that he was frequently interrupted by applause. He said that in his mind there dwelt no doubt that the Shakespeare plays were written by William Shakespeare—and the members of the club agreed with him.

Howard Hall spoke feelingly in praise of Everett King, the tragedian, who founded the club and who is its secretary. Brief addresses were then made by Horace Lewis, Walter Thomas Hartzell, and Randolph Hartley, who acted as toastmaster in the absence of Mr. King.

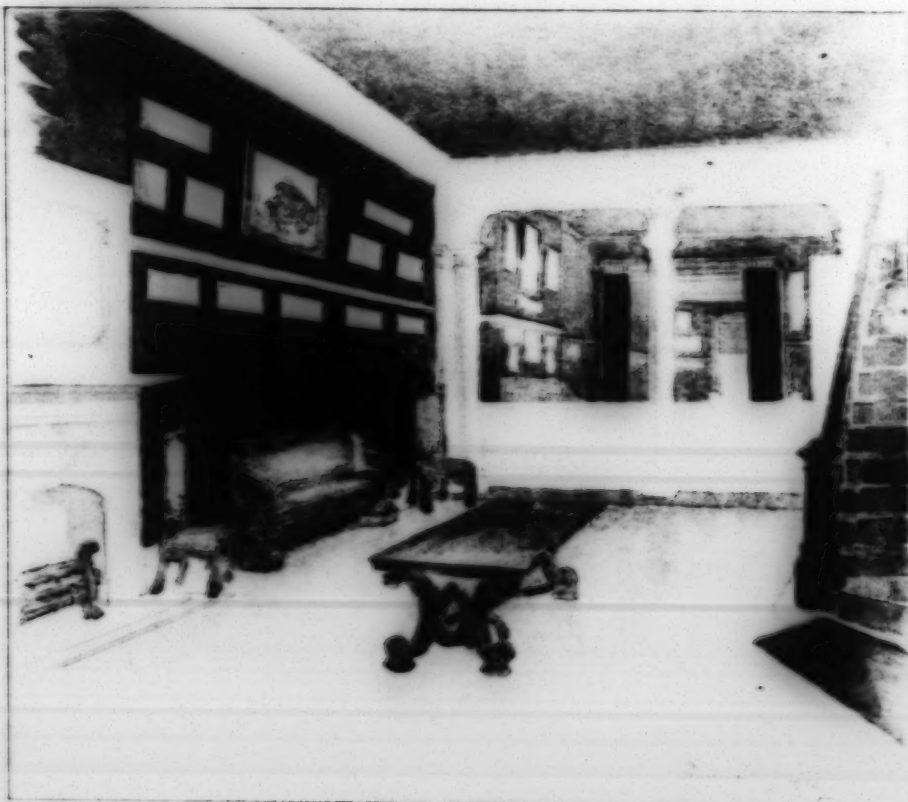
The officers elected for the coming year are James Booth Roberts, president; Charles Henry Meltzer, vice-president; Everett King, secretary; Horace Lewis, treasurer, and Mr. Roberts, Mr. King, Vaughan Kester, Randolph Hartley, and George Taggart, directors. New members elected at the meeting are John Ernest McCann, Victory Bateman, Willard D. Wright, Mr. and Mrs. Barry O'Neill, Helen MacGregor, Will Chandler, Antoinette Ashton, and Philip Jacques. Madame Sarah Bernhardt was elected an honorary member.

The members present at the celebration were James Booth Roberts, Charles Henry Meltzer, Horace Lewis, E. W. Morrison, Howard Hall, Randolph Hartley, George Taggart, Annette Rittenhouse, Helen Byron, Walter T. Hartzell, Alphonse Ethier, Richard Hart, Willard D. Wright, Helen MacGregor, and Mrs. H. F. Fisher, of Philadelphia, at whose house the plans for forming the club were first discussed.

Although the organization is but little more than a year old it has already accomplished a great deal in encouraging the celebration of Shakespeare's birthday. Members of the club are obliged to observe the day in whatever city they may be, and in consequence of this rule celebrations were held last Tuesday night by members of the organization in half a dozen of the chief cities of America as well as in a vocal foreign lands.

WILSON SETTLES COMPOSER'S CLAIM.

William F. Peters, musical director of Mrs. Leslie Carter's company, attached Francis Wilson's box-office receipts at Toledo, O., April 18, on a claim of \$200, which, it is said, was thereupon settled. Two years ago, Mr. Peters says,



Reception Room, Actors' Society.

he wrote a score, at Mr. Wilson's order, for The Works of Malabar, then called Booboo Booboom, for which he was to receive \$600. After accepting Mr. Peters' music, Mr. Wilson decided, it is said, that he needed the services of a better known composer, and he therefore engaged Ludwig Engländer to write another score, that was used in the production of the opera. Mr. Peters received \$400, but Mr. Wilson withheld the last installment of \$200, claiming that the orchestration had not been prepared according to agreement. Some of Mr. Peters' music was used in the Strollers' production of The Cruise of the Summer Girl at the Waldorf Astoria last Winter.

John Turton, leading juvenile (baritone), at Liberty Address Mirror, 7.

HEADQUARTERS OF THE ACTORS' SOCIETY.

The pictures of the exterior and interior of the new home of the Actors' Society that appear on this page give an excellent idea of the comfort and luxury that soon will fall to the lot of the members of the organization. The building in Fortieth Street, when leased by the officers of the society, seemed an unpromising structure. It was old and dismal and bore evidence of having been occupied for years by careless tenants. The society's architect at once began a thorough overhauling of the building from top to basement. The old plumbing was entirely replaced, partitions were torn down, and little was left undisturbed save the four walls. After several weeks of hard work by a large force of men the building now presents an entirely different aspect, and when all is done the old house will be scarcely recognizable inside or out. The pictures of the exterior shows the great change for the better in the entrance way, and the view of the

Exterior, New Home of Actors' Society.

interior gives a pleasing promise of the luxury that the players will henceforward enjoy. The new quarters will be ready for occupancy within a fortnight, and the society expects to give an elaborate "house-warming" in the latter part of the month.

SEERS SUE 'N'ALPIN.

The A. S. Seer Print has brought an action against Adjutant General E. A. McAlpin, for \$512.12, the amount of a judgment secured by the Seer Company against Charles E. Rice, for printing furnished for Excelsior, Jr. Having been unable to collect the judgment from Mr. Rice, the Seer Company seeks to prove that General McAlpin was Rice's partner in the production of Excelsior, Jr. At the supplementary proceedings in December, 1900, Rice testified that General McAlpin had advanced \$15,000 for the production. This is the basis of the Seer Com-

A VERDICT FOR HAMMERSTEIN.

Oscar Hammerstein has recovered in the United States Supreme Court a final verdict for the full amount in his suit against the New York Life Insurance Company for \$36,000, with \$4,000 interest, the value of the fixtures and furnishings of the Olympia, now the New York Theatre, that were seized by the company in foreclosing their mortgage on the building. Having won this suit, Mr. Hammerstein now intends to bring an action to reopen the dispossession proceedings by which the insurance company secured control of the theatre.

the most charming associations of all who have been associated with the drama in this city. The work of George Fennell and Randolph S. Barry, the latter a former well-known Denver man, whose opera, "The Juggler," made a great hit when produced here, is admirably suited to Mr. Clarke, who, for his part, makes the most of his opportunities as a comedian, and an artist in make-up and facial expression. He nets with an ease, unction and naturalness much to be commended. His supporting cast is an adequate one. Ann Hathaway especially shows much promise.

Ward's Minstrels were at the Denver April 14-20, while the Broadway was dark, owing to the cancelling of Barbara Frietsche.

At Wolfe Hall April 20 a pleasing entertainment was given by the pupils, assisted by their friends. A feature was the production, under the direction of Theodore M. Brown, who is summering here, of the one-act play "Place aux Dames," which was brightly played by a cast including Earl Carpenter, Frances Clark, Jean Brooks, and Maud Hunt.

Harry Corson Clarke, at the head of his own co., will play a summer season at the California Theatre, San Francisco, commencing June 16.

I am in receipt of a beautiful photograph of that talented young French woman, Maud Fealy. Miss Fealy will spend part of the summer here, but before arriving, and at the conclusion of her present season with Mr. Gillette, will play a special season of a few weeks with leading troupe in the South, appearing as Lady Robbie in "The Little Minister."

F. E. CARSTAPHEN.

DENVER.

Francis Wilson in "The Monk of Malabar" made good at the Star April 22-27. Petite Marie Celeste was charming as Andral and Italian Minstrel and a good co. did everything necessary to please the large audience. Richard Mansfield May 3-4.

The Village Postmaster, one of the most real and pleasing natural plays seen here, was viewed at the Lyceum 22-27, and made a favorable impression on large audiences. Archie Boyd in the title role invested the character with the lovable traits that make this class of plays appeal so strongly to the sympathetic class of theatregoers. A. Campbell assisted him. A Stranger in a Strange Land 29-May 4.

The last concert of the season by the Buffalo Orchestra drew a large audience to the Tock 21, and a fine programme was artistically rendered. Rosa Lind, contralto, was a pleasing soloist.

Henry Austin Adams' lecture on Sir Thomas More drew a small but appreciative audience to the Tock 24. Actors' Fund Benefit 26. Human Soldiers 29-May 4.

The Buffalo Press Club Benefit, at the Star 21, was a success in every way. The house was crowded with the best people of the city, and as high as \$100 was paid for a single seat. In consequence of which a large sum was realized. The programme consisted of selections from "The Village Postmaster" and "The Power Behind the Throne," and good vocalists Mr. John and Harry Dillon, Lew Dockstader, Mrs. Louis W. Gay, and Edna Lutton and Charles Dwyer. Manager Stirling donated the house and worked like a beaver for the success of the undertaking.

FRANK R. WILSON.

BUFFALO.

On April 22, his last appearance on this side of the Atlantic, John Hare was greeted with a banner house. At the close of the second act Mr. Hare responded to the tremendous applause by a neat speech, in which he referred to the fact that it was in Montreal he made his first American appearance, continuing, he spoke of the cordial reception he has had on this side of the water, and the closer relations between this continent and England. In conclusion, he paid a graceful tribute to Irene Vanbrugh and the other members of the co., and spoke of his wife in the work of Gilbert Hare, his son, who is a great favorite with Montreal audiences. For his last performance Mr. Hare appeared in "The Fair of Spectacles," preceded by "A Case for Exile."

At the Academy 22-27 Frederick Ward, with Mr. and Mrs. E. R. Spencer and the Clarence Bruce co., opened to fair business in "The Duke's Jester." The piece is a poor one, and although the majority of the exceptionally good co. presenting it, Mr. Ward gave as good a performance of Cecoe as was possible. Mrs. Spencer did some remarkably good work, and E. R. Spencer, Clarence Bruce, and the Clarence Bruce, Walter Beatty, and Alex. McKenzie were capable.

April 24, 25, Max and Julia Heinrich gave two of their delightful song recitals at the Academy. Their efforts are always highly appreciated here.

McClendon's Rev. of Flats was scarcely the sort of play one would expect to see at the Francis 22-27, for there is a superabundance of horse play and suggestive lines, though some of the features, notably Jeanne Lamont's performance and Harry Watson's trick work on the bicycle, are good; business was good.

W. A. TREMAYNE.

MONTREAL.

The week of April 22-27 has been about the dulllest and least important in the whole dull and unimportant season. The Grand is in its chronic state of darkness 22, which was varied 27 by an amateur presentation of "The Gondoliers." Mr. Shaw's dramatic class will hold the boards 29-1.

On the Suzanne River, which was at the Toronto 22, has been seen here before, and is no better now than hitherto. It is an utterly commonplace and falsely conceived melodrama. Robert B. Mantell 29. Since the Valentine Stock co. has dropped all pretensions of giving interesting stage literature, a prominent position in its repertoire, it stands forth as an exponent of brassy melodrama. Some good and some bad productions have been seen. The worse the piece, however, the better the business. The "Theatrical 22" was the limit. Of all the crude, infantile and trashy plays ever seen here, it is easily the most unworthy. The grand parent of this Thespian monster is "Charles E. Hanes." Mr. Barnes of New York 29. J. V. McKEE.

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INDIANAPOLIS.

Way Down East made a pronounced hit at the English April 22-23. There is no doubt that it is good for many seasons, as a hit, combined with a homely but fascinating play as "The Old Homestead." Shore Acres and Sag Harbor. The individual work of the members of the co. was excellent in about every instance. Robert Hanes came to this house 27 in "The Stoops to Conquer." This old but ever welcome comedy received a royal reception, and was given in a manner to please the fondest admirer of Sheridan's masterpiece.

The first half of the week 22-27 at the Park was taken by Murray and Mack in "Shooting the Chutes." They filled the house at each performance. The last half of the week Down Mobile played to large business.

Director-General Bostock, of the Zoo, shipped his entire outfit to Buffalo this week, where he holds a concession at the Exposition. He expects to return the exhibit to Indianapolis early in the Fall.

The Wallace Shows are billed to exhibit here 29.

WILLIAM BLAKEMAN.

PITTSBURG.

The dangers of Paris was seen in Pittsburgh for the first time April 22, when it began a week's engagement at the Bijou. The co., with its scenery and baggage, was delayed in reaching Pittsburgh, and in consequence the curtain was over half an hour late in rising. Judging by the enthusiastic approval of the audience it was a good one, and the scenic appointments were splendidly executed. Next week, "The Honest Blacksmith."

Al. W. Martin's Uncle Tom's Cabin was at the Avenue Theatre 22-27.

The demand for seats for Under Two Flags was so great that Manager Harry Davis, of the Grand Opera House, decided to put the play on a second week 22-27. Next week, "A Trip to Chinatown" were at the N. C. Goodwin and Maxine Elliott were at the Alvin 22-27 in "When We Were Twenty-one." To have and to hold 29-3.

L. W. MENDELHALL.

OMAHA.

At Boyd's Theatre April 18 Otis Skinner had a hearty reception from a large audience. He appears to striking advantage in the name part of Prince Otto, and was recalled again and again after each act. The Countess Von Rosen of Jane Payton was as finished a piece of light work as has been seen in Omaha in many a day. Maud Durbin and the balance of the co. was good. Sag Harbor played to excellent

business 19-20. George Woodward and Mrs. Sol Smith were excellent. The play was well received. The third season is now about over. A Brass Monkey 28 and Mansfield and Southern in May will finish it.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

THEATRE. POLMAR'S THEATRE (R. M. Owens, manager): Alva Heywood co. April 23; splendid house; performance excellent.

ANNISTON. NORTON STREET THEATRE (A. R. Noble, manager): Theodore Thomas Orchestra April 20.

INDIAN SPRINGS. ELEY OPERA HOUSE (Henry J. Rosenthal, manager): Alva Heywood co. April 24.

DECATUR. ECHOLS OPERA HOUSE (T. P. Littlejohn, manager): Dark.

ARIZONA.

PHOENIX. PARKS OPERA HOUSE (Nick Wagner, manager): The Angel of the Alley April 24. Cowslip Farm 25. Town Topics 12. Jassier Stock co. 13-18.

PHOENIX. DORRIS THEATRE (Nick Wagner, manager): The Angel of the Alley April 22-23. Cowslip Farm 24, 25. Town Topics 11.

TUCSON. OPERA HOUSE (A. V. Grossetta, manager): Ruble Stock co. April 24.

ARKANSAS.

LITTLE ROCK. CAPITOL THEATRE (Charles T. Taylor, manager): Brannin Dramatic co. April 15-20. In Credit Lorraine, Friends, A Woman's Revenge, The Secret Enemy, Just Before Dawn, A Soldier's Sweetheart, Hazel Kitch, and The Streets of New York to crowded houses; excellent performances. Anna Eva Fay good soloist; performance; fair business. Anna Eva Fay 22-24. Inquirer 26. Walker Whiteside 27. Ruffin's Jolly Pathfinders 29-May 4.

FORT SMITH. TILLES THEATRE (George Tilles, manager): Mobile Minstrels April 15; poor performance; light business. Female Minstrels (local talent) 16; management of Little and Carlyle, was a success, playing to S. E. 6.

FAIRBURN. OPERA HOUSE (H. M. Hodge, manager): The Clemenceau Case April 30.

CALIFORNIA.

LOS ANGELES. THEATRE (H. C. Wyatt and Co., managers): The Evil Eye April 15-17; excellent production; good business.—MORRISON'S THEATRE (Olive Morrison, manager): The Ralph E. Cummings Stock co.'s performance of The Little Minister was a pleasing one, and drew well 14-20. Lady Windermere's Fan, with a special matinee of Young Mrs. Winthrop 21-27.

FRESNO. BARTON OPERA HOUSE (R. G. Barton, manager): The Evil Eye April 13; excellent performance; crowded house. Widemann's co. in A Soldier's Sweetheart, Down in Egypt, The Steam Laundry, A Western Judge, Mr. California Home, The Major's Daughter, and Vice Versa 15-21; good performance; packed houses. Nell Burgess in The County Fair 22.

SACRAMENTO. CLINE OPERA HOUSE (R. White, manager): The Evil Eye April 12; good business; fine performance. La Lode Fuller and co. 13, 14; fair business; performance excellent.

SAN JOSE. VICTORY THEATRE (Charles P. Hall, manager): The County Fair April 13; good business and performance. The Evil Eye 19. Blanche Walsh 22. The Steam Laundry co. 28.

SANTA ANA. GRAND OPERA HOUSE (William McCulloch, manager): The Evil Eye April 12; performance good; fair house. Just Before Dawn 23.

SAN DIEGO. FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

COLORADO SPRINGS. GRAND OPERA HOUSE (S. N. Nye, manager): Howard Kyle, assisted by a clever co., presented Nathan Hale April 15 to good business; the play was exceedingly well received. Otis Skinner in Prince Otto 16 proved himself the most popular star seen here this season; both play and co. were enthusiastically received, certain calls being numerous; business large. Daniel Sully in The Parish Priest 20; fair business; good performance. Harry Corson Clarke 25.

LEADVILLE. WESTON OPERA HOUSE (W. S. Tobey, manager): Daniel Sully presented The Parish Priest to good house April 14; audience pleased. Nathan Hale 18; good business; co. well balanced. Howard Kyle and Jessie Leake gave special matinee.—LYCEUM THEATRE (P. Mack, manager): Kempton Comedy co. 20; good business; co. fair.

PUEBLO. GRAND OPERA HOUSE (H. P. Sharpless, manager): Otis Skinner in Prince Otto April 15 opened crowded house. Howard Kyle in Nathan Hale 16; good business and performance. Daniel Sully 19 in The Parish Priest to good patronage; excellent performance.

SAPES. WHEELER OPERA HOUSE (Rube Van, manager): Howard Kyle in Nathan Hale April 20; excellent production; good business; Howard Kyle and Jessie Leake scored. The Clairville Society co. 22-23.

GREENSBORO. OPERA HOUSE (W. A. Boston, manager): Harry Corson Clarke April 23. Daniel Sully 29.

GRAND JUNCTION. PARK OPERA HOUSE (Owein A. Haskell, manager): Nathan Hale April 22. R. T. Ball 1. Harry Corson Clarke 2.

GRAY. WRIGHT'S OPERA HOUSE (Dave Pratt, manager): Dark.

CONNECTICUT.

NEW HAVEN. HYPERION THEATRE (G. R. Russell, manager): The Belle of New York to a good gathering April 18. The co., headed by E. J. Connelly, was exceptionally good, the work of Boush Dodge, assisted by some very capable, being especially noteworthy. L. Belle Dangle, an agile dancer, Mae Sailer, George Tallman, and Arthur Deacon made hits. Shore Acres to packed house 19; co. mediocre. Son's Band to large and fashionable audience 20; top gallery filled with students at each performance; great demonstration when "Catch the 1901," cheering song "Boolah" was played. Nathan's Conclusions in The Lash of the Whip to small number 21. Yale Dramatic Association in Rev. Wood's Fair Maid of the West to distinguished audience 23, 24. Last symphony concert, with Erlanson, Bushnell, the New York bass, as soloist 25; one of the largest gatherings of the season. The orchestra played the difficult programme with excellent taste and fidelity. In fact some of the best work of the season was heard. Mr. Bushnell, in good voice, and sang his numbers artistically. Richard Mansfield 26. White Rats 27. Joseph Jefferson 30. Maud Adams 1. 2. The Heart of Maryland 3 York State Folks 1. 2. Come-tient. Mrs. Tophers' Convention 6. Mildred Holland 9. John Drew 11. Andrew Mark 13-15.—NEW GRAND OPERA HOUSE (G. R. Russell, manager): W. H. Van Buren, assistant manager; Boards of the Blue Ridge, a realistic melodrama, drew large crowds 22-24; co. and scenery excellent. Scotland Yard 25-27. Thomas F. Shea 29-31. The Prisoner of Zenda 24.—ITEMS: Yale Dramatic Club had a banquet at Grosvenor hall after performance 23 in honor of Shakespeare's birthday. Several professional were present. Mr. and Mrs. Bushnell gave dinner, followed by box party, for The Belle of New York 18.—Joseph Jefferson will be guest of Professor Weir while here 30. He will probably speak to Yale boys on the drama. JANE MARLIN.

HARTFORD. PARSONS THEATRE (H. C. Parsons, manager): The Belle of New York was presented April 20 by a capable co.; good scenery; fair house. The White Rats held their second visit to Hartford, and gave fine performance; the co. included James J. Connelly, Frank and Dan, Georgia Gardner and Joseph Madden, Spencer Kelly, Three Powers Brothers, Violet Dale, Maudie and Maudie, and Almond and Dumont; attendance fair; would have been better had they brought as good a co. on their first trip. The Philharmonic Society 23 drew a large audience, rendering a pleasing programme. The Last of a White 24. Richard Mansfield 25. The Prisoner of Zenda 29. Joseph Jefferson 1. The Heart of Maryland 2. Maud Adams 3. 4.—HARTFORD OPERA HOUSE (Joseph Adams, manager): Walter Comedy co. finished week of 15 to good business. The Little Minister was presented 22-24 to fair business; the dramatization differed from that used by Maud Adams, and followed the book close; elaborate scenery and appropriate costumes were introduced. The Rave in a Hot Old Time 25-27 closed the theatre.—ITEMS: The extensive alterations that will be begun at the Hartford Opera House next week will make a decided change in the front of the house, as well as the interior, and will cost over \$10,000; it is expected they will be completed in time for the opening of an early season. Son's Band at Entry Hall 19, rendered a delightful concert to the tune of \$1,500.—George Chitt, well remembered for many seasons as one of the vocalists in Primrose and the Little Minstrels, is now in advance of the Rave in a Hot Old Time, and was a welcome visitor in newsmongersdom the past week. A. DEMONT.

SPRINGFIELD. PARK CITY THEATRE (G. R. Russell, manager): Walter L. Rowland, manager; Rich-

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THE FOREIGN STAGE

LONDON.

Irving's Coriolanus—Music Hall Novelties—
Theater Dramatic Doings.

(Special Correspondence of The Mirror.)
LONDON, April 29.
I am glad to be able to record a triumphant triumph for Sir Henry Irving's production of Coriolanus at the Lyceum on Monday. Yes, at long last, I may say so at once, the character did not, on the first night, suit Sir Henry. As you have doubtless noticed, Irving is seldom in his best in characters of the merely declamatory kind. But in strong character parts—tragic, pathetic and humorous—however contrasted, he is still unrivaled. Witness his Louis XI, Marquis, Mephistopheles, Dr. Primrose, Shylock, Corporal Brewster, Dubouche and Lescaupres and a score of others.

Coriolanus has had some grand staging in its day, especially by John Philip Kemble, Macready, and Phelps. But Irving's production beats all that have gone before, not only for realistic settings and costumes, but also for the wonderful management of the mob, that plays such an important part in this tragedy.

Irving is always a terribly nervous first night, and this was more than ever apparent this time. The same remark applies to Ellen Terry, who was a true Volturna, albeit occasionally somewhat too gentle for that proud and haughty Roman matron. Although not strong in the declamatory portions, whenever the character of Coriolanus deviated into sardonic humor or natural pathos, Sir Henry played up to his own high level. He deserves credit, also, not only for the lavish manner in which he chartered his fellow knights, Sir Alma Tadema, for designing the mise-en-scene and Sir Alexander Mackenzie for the music, and Walter Hann, Joseph Barker, and Hawes Craven for the scene painting, but also for the brilliant insight he has shown in cutting and rearranging the tragedy.

J. H. Barnes was a fine Menenius; Frank Tyars was a powerful Cincinnatus; Marion Milton a clever and attractive Valeria; and Mabel Hackney a sweet and fascinating Virgilia. To sum up, I feel sure that when Irving brings this new production to your hospitable shores next October you will have nothing but praise for it.

The only other new production of the week was The Mandarin, an Anglo-Chinese melodrama, written by Alicia Ramsey and Rudolph de Cordova, at one time a member of Mary Anderson's company and now a busy journalist. The Mandarin is a powerful play, and although for the most part constructed on conventional lines, it is interesting and even enthralling at times. It was capitally acted, especially by young Harry Irving's wife, Dorothea Baird; Yorke Stephens, formerly of Italy's company, and H. E. Stanford, late leading juvenile with Irving.

We have had some strange experiments in the music halls this week. For example, at the Washington, which "Pony" Moore has just retaken, there has been produced a one-act drama written around Chatterton. A very interesting little drama it was. At the Middlesex, another small and low-priced hall, there was played a tiny drama called Garrick, Actor. This was a bit of a scorcher, full of volcanic sword fights and things; and at the Royal, a more important music hall up in High Holborn, there was actually presented the tragedy of Hamlet, the real one, in fifteen-minute sketch form. In this Hamlet was enacted—and beautifully, too—by a child-actress named Florrie Groves, hitherto a miniature low comedian. So, you see, we are getting on.

Kate Tynan, a clever actress and the wife of Manager Albert Gilmer, of the Oxford Music Hall, is presently going to America to act. She is a sister of H. Reeves-Smith, who is on your side. Stanley Park, who is engaged by Charles Frohman for America, is also engaged to Winifred Arthur Jones, daughter of that now hyped-up dramatist.

George Edwardes is arranging to run a musical play at the Prince of Wales when Hawtrey goes to America, and after I take it, Marie Tempest has tried her Becky Sharp play at that house. Your popular comedians, Joseph Cawthorn, D. L. Don, and George A. Schiller, have arranged to give a Bohemian Party at the St. Ermin's Hotel at midnight to-day (Saturday). Phyllis Rankin starts singing excerpts from The Belle of New York at the Tivoli and Oxford music halls on Monday. Elsie Fay, a very bright citizeness of yours, went on at the London Pavilion for a trial a few nights ago and was at once engaged for a long term, per Agent C. B. Cochran, who has just taken Brian England for a partner. Elsie also went very strong at the Eccentric Clubbers' Ladies' Entertainment at the Hotel Cecil, last Tuesday. On interviewing Elsie there I found her full of sparkle. Julie Mackey, who started an engagement at the Oxford and Tivoli a few days back, has, I am sorry to say, had to give up through severe throat trouble. Elsie, attended by Mrs. Charles Buxby, started at the Tivoli on Monday, but had to stop last night owing to a cable calling her home because of the death of her father. A copyright performance will be given at St. George's Hall, Langham Place, next Tuesday of an American made comic opera called The Chaparrons, by Rankin and Witmark, of which Manager Perley, of the Alice Nielsen company, owns the rights. Martin Harvey finishes his present season with A Cigarette Maker's Romance at the Court next Saturday. The half-penny papers have this week been running that Martin had arranged to take the Apollo for a heavy rent and a big bonus. It is all untrue.

We are in for another busy time next week. On Monday Mrs. Langtry will produce at the New Imperial that long-talked-of play, The Royal Necklace. On Tuesday The Girl from Up There will be seen at the Duke of York's. The company has just arrived safe and sound. On Wednesday S. Basil Hood's new comedy, Sweet and Twenty, will be played at the Vaudeville, with Holbrook, Ellen, Seymour Hicks, and Ellaline Terriss in the chief parts. On Thursday Charles Hawtrey will play F. Anstey's new comedy, The Man from Blankney's, at the Prince of Wales, and Janette Sten's Royal Necktie-cum-Marie Antoinette play and the Savoy's new Irish opera, are both announced for next Saturday.

PARIS.

The Capus Revival—Minor Productions—Openings to Come.

(Special Correspondence of The Mirror.)

PARIS, April 12.

The revivals and minor productions of the week have been overshadowed by the success of Alfred Capus. With nimble feet M. Capus is mounting the ladder of prosperity, and the newspapers are full of news about him and his plays. All this has been accomplished by the bit that his newest comedy, La Vierge, has made at the Variétés. In the past Capus has had some successes as a playwright, the most notable being Les Maris de Leontine at the Nouveautés. But all his previous work has been eclipsed by La Vierge. On a second view of this comedy the other evening I found it even more enjoyable than before, though the acting was no better. Indeed, in this respect the opening performance hardly could have been bettered. Jeanne Granier's Charlotte is the treat of the season, and it is difficult to find flaws in the work of the others.

Capus stock had been until recently some points below par on account of the emotional success of La Bourne on la Vie at the Gymnase. But things are different now. La Bourne on la Vie is to be revived, and Rosine will also be taken from the shelf, on which it has lain for two years; the Français, as I have written you, has ordered a Capus play, and the Nouveautés is rushing rehearsals on his La Petite Fonctionnaire, and will produce it April 22. Thus the vogue of Capus seems to have succeeded the vogue of Feytaud of a year ago.

Meantime a few plays not by M. Capus are

being done. The Infanzet offered last night a new fable by Leon Gaudillot and Maurice Landais called L'Edinal, a du Coton. In its way, which is a rather risqué one, Radinol, etc., is a good enough work, but it is painfully conventional. There is some fun in the situations, and the actors made the most of their opportunities.

At the Renaissance, Durand et Durand, by Maurice Ordonneau and Alvin Vallabregue, has been fairly well received on its revival.

The week has been a full in theatrical productions, and as usual it presages a period of much activity. Premieres close at hand are Four l'Amour at the Odéon and La Course du Flambeau at the Vaudeville, on Wednesday; 20,000 Amies at the Gymnase, on Thursday; La Vertige at the Athénée on Friday; Le Chien du Commissaire at the Cluny, on Saturday, and Le Roi de Paris at the Opéra and La Petite Fonctionnaire at the Nouveautés, on April 22. Besides this, there is Le Petit Muet at the Ambigu, that will go on soon.

Patrie is going tremendously at the Comédie Française, and its success has caused the postponement of two contemplated productions.

The Grand Guignol has a new bill containing five short plays, the best of which is Son Poteau, by Métenier.

The American Art Association will have a benefit at the Nouveau Théâtre next Tuesday evening, at which Emma James Story will sing. She has not been heard here in six years.

Posnard's tragedy, Ulysse, with Goumard's music, was revived at the Odéon yesterday. The score contains some of Goumard's finest work, and the play is impressively acted.

Iphigénie en Tauride, with Rose Caron in the title part, is to have six performances at the Opéra Comique. The first occurs this evening.

A new Saint-Saëns opera, Les Barbares, will be produced at the Opéra next October.

There is a rumor, not authenticated thus far, that Mlle. Soré, the popular actress of the Odéon, will ere long become a member of the Comédie Française. The honor would be a merited one, Mlle. Soré being among our most talented, not to add beautiful, actresses.

T. S. R.

AUSTRALIA.

Record Breaking Business—Gorgeous Cinderella—Tours and Plans.

(Special Correspondence of The Mirror.)

SIDNEY, March 19.

Never has Australian theatrical business been so good as at the present time. In all the Australasian cities and townships crowded houses are the rule. In Sydney there are five theatres—the Royal, Her Majesty's, the Lyceum, the Palace, and the Criterion—with two vaudeville houses—the Tivoli and the Empire—all of which command paying audiences, notwithstanding a multitude of rival outdoor and indoor attractions. In Melbourne the Royal, the Princess, and Her Majesty's, together with Harry Rickard's vaudeville house, the Bijou, report crowded attendances; and it is the same in Brisbane, Adelaide, Auckland, and elsewhere. There is evidently plenty of money circulating through the commonwealth and New Zealand, a goodly portion of which appears to be flowing into the managerial coffers.

At Her Majesty's, Sydney, the Tyrone Power-Edith Crane company are playing in A Royal Divorce, which had been preceded by Trilby and The Christian, both of which pieces have lost much of their old attractiveness, even if it is Melbourne success he repeated, will repay its cost, but it forms an attractive advertisement.

W. F. Hawtrey's company at the Sydney Palace, which has been formed largely on the lines of that of the Broughs, has been so successful that it will return at the close of the Arnold season. A Message from Mars was replaced, after a long run, by Tom, Dick, and Harry, no other changes being necessary. The Arnold season will commence with Why Smith Left Home, which has been played at all the leading houses in New Zealand, where it was considered safe for another twelvemonth. While the Arnold company is at the Palace, that headed by Mr. Hawtrey will make a short tour in Queensland.

At the Sydney Lyceum and Criterion romantic drama fills the bill. In Melbourne, Eland Holt is finding In Sight of St. Paul's an attractive card, pending the production of The Great Ruby. At the Princess George Musgrove's grand opera company, which has been strengthened by the addition of new principals, has opened its return visit with Carmen; while at Her Majesty's the recent success of Florodora has necessitated the postponing of The Casino Girl. Indeed the great feature of the present theatrical season is the lengthened run enjoyed by most of the plays new to Australasian playgoers. Florodora has beaten the record previously established by La Fille du Tambour Major.

Previous to the opera season at the Melbourne Princess, a dramatization, by Maud Williamson, of Marie Corelli's "Barabbas," was produced by the Woods-Williamson company, but, although efficiently played, it did not attract largely. George Rickard has taken a company, including Lillian Wheeler, to Western Australia, where he will make Othello his piece de résistance. John F. Sheridan has also started for the "golden State," and will be followed soon by Maggie Moore.

The Broughs will return to Australia in July, opening at the Royal for a twelve weeks' season. A dramatic company for Australia is being organized in London on behalf of George Musgrave, while at Her Majesty's the Tivoli and the Empire have been playing at the last moment Mrs. Potter has called the cancellation of her contract. Among the plays to have been produced was Madame Butterfly. Others were Sweet Nell of Old Drury and The Swashbuckler.

At Ensterville Tyrone Power and Edith Crane will leave Sydney for Adelaide.

Nance O'Neill is at Brisbane. She will open Easter week at Her Majesty's, Melbourne. In La Tosca, after which South Australia and Western Australia will be visited, with South Africa to follow.

The Pollard Opera Company is in Tasmania, playing, by arrangement with J. C. Williamson, several of the Sullivan and other comic operas. Queensland will follow, and then New Zealand.

JOHN FLEMING.

HAVANA.

Revival After Lenten Season—Varied Bills at the Theatres—The Circus Again.

(Special Correspondence of The Mirror.)

HAVANA, April 18.

Now that the Lenten season is over, all the managers of the theatres hope and look for a large business. Following the custom here, all the playhouses closed Holy Thursday and Good Friday. During Holy Week the Tivoli Opera company reduced its prices and even then failed to draw paying audiences. The Cuba shut down for all the week, during which time it was entirely repainted and renovated. It now presents a very neat appearance. The Albisu also had an overhauling, and electric fans have been placed throughout the house in preparation for the summer.

The Tomba company has appeared in El Vicio de la Montaña, Don Pedro de Medina, Los Mosqueros en el Convento, and Las Campanas de Corcoville recently. Several new artists are expected shortly from Italy to strengthen the company.

La Macarena, a new play, was presented for

the first time at the Albisu last Wednesday evening, and was pronounced a success. El Fantasma de la Esquina was seen Friday night, but was only favorably received. Los Puritanos, Los Rancheros, and Electra continue to be presented. I note by the Spanish papers that Electra is now being presented in Chili and Argentine Republic with the same results as in Spain—an uprising against the Jesuits. Thursday Sororita Lola Zabala will have a benefit at the Albisu.

The cinematograph is the attraction at the Tivoli, and is drawing fairly good audiences. The Alhambra is doing a very good business with Hay que Apender el Ingles, El Padre Juribilla, and Viola de Ecoses. Señor Pirolo, manager and comedian of the Alhambra, has been quite ill for the past two weeks, but is recovering.

The Cuba continues to do a large business. The Yale Trio are newcomers. Several others are expected shortly. Craske and Stevens recently introduced a new dance entitled America and Cuba.

Puñillones' Circus opened last Thursday, but after a run of but a few days closed. The bill presented was only fair. New people are expected, and the circus is announced to reopen Saturday next.

Manager Charles E. Ford, of Ford's Grand Opera House, Baltimore, and his daughter spent the week of April 13 in this city.

A dinner was given to Edith Craske, of Craske and Stevens, at Guanabacoa Park Hotel, April 5, the occasion being her birthday. She received a number of presents.

Mr. and Mrs. L. F. Sunlin, who have been with Puñillones' Circus, left Saturday for the States.

The Wilson Family completed their engagement at the Cuba March 28, and left for Mexico to fill a date with Orrin's Circus.

Los Huguenots was presented in a creditable manner by the Vedado Society last Saturday evening.

J. ELLIS NORRIS.

MEXICO.

Production of Electra—A Success, But No Anticlerical Demonstration—The Acting.

(Special Correspondence of The Mirror.)

MEXICO, April 8.

On Saturday night the much-talked-of drama, Electra, by Perez Galdos, which has set the Spanish religious world by the ears, causing riot and violent demonstrations against the Jesuits in Madrid, was given at the Arbo, before a large and extremely attentive audience. There was no frenzied demonstration, such as occurred in Madrid, but there was warm appreciation for the ability of the author and the applause for the work of the company. The production was on the whole creditable, and I believe the play will have a run.

Electra is a powerful drama, and naturally of absorbing interest in Latin and semi-Latin countries, dealing, as it does, with the social and religious emancipation of woman. The interest is absorbing and the sympathies of the audience are enlisted from the start for the girl whose fault (?) seems to be none save a passionate yearning for love and the joys of motherhood. The writer aims to emphasize both as being the divine right of woman. Señora Sala deserves warm praise for her interpretation of Electra. The part is a difficult one. At first she was timid, it being her first appearance, but she soon forgot her nervousness in her work, and she did some excellent acting, even though it never approached great acting. She possesses an agreeable voice and good stage presence. Señor Hernandez merits special commendation for his presentation of D. Salvador, which was finished, though lacking in force at times. The play was extremely interesting, and the management deserves credit for giving us such an important work in this capital, where there is such a dearth of legitimate drama. GUIDO MARRERO.

OPEN LETTER TO FRANK A. MUNSEY.

FOOT HAMILTON, N. Y., April 19, 1901.

Editor Munsey's Magazine:

Sir.—I have never read a more cruel, cowardly and baseless slander upon the dramatic profession than that entitled "Whom the Stage Demoralizes," by Hartley Davis, published in your April issue. The difficulty in replying to his charges that the stage demoralizes its followers, lies solely in the fact that like all writers who are afraid of their generalizations, he nearly always follows a condemnatory statement by a saving clause to the effect that there may be a few exceptions. The fact seems to me, after an experience of over twenty-five years in various branches of theatrical life, that Mr. Davis has just reversed matters, and that his exceptions are more nearly the rule. Let me consider in detail some of his statements. "The actor," he says, "has a lack of moral and personal responsibility." The records of the courts and jails show a smaller percentage of actors, in proportion to their numbers, accused or convicted of crime than that of any other calling. As to the actor's honesty, inside the bounds of criminality, let any one who cares to inquire in the numerous suburbs of New York, where the actors have made their summer homes. The fact that many actors are home-builders or home-purchasers and that they are desirable in these capacities is vouched for daily and weekly in the advertisements of real estate agents.

As to the actor's morals, they are probably neither better nor worse than those of any other class, and if they seem to be worse it is because the sensational newspapers seize and enlarge upon every little bit of scandal connected with the stage, and make the chorus girl who gets into print a prominent actress." The morals of the prominent actors and their domestic relations will, I think, compare favorably with those of the curiously divorced and intermarried portion of the "400."

Mr. Davis quotes Mrs. Kendal in condemnation of actors, but she has been known for several years to be one of that kind of bird that "fouls its own nest." She is a woman of anything but sweet temper, as the employes of many theatres in this country can testify, and her utterances have ceased to carry any weight since she made herself ridiculous by stating in effect that she was almost the only worthy actress upon the English stage. It may also be mentioned that one of Mrs. Kendal's daughters came to this country and tried to make her living here, because she did not and her home surroundings entirely congenial.

Mr. Davis accuses the "player folk" of being artificial because they don't mix with people in other walks of life. To a certain extent they are debased from doing so when traveling, but look at them in their clubs in New York. At the Lambs, probably the majority of the members are actors, though there is a large admixture of business men and followers of other professions; but at the Players' and the Lotos the actors are in a minority. Here the actor meets men of all kinds of arts, even when the players read the newspapers only for the theatrical notices, and leaves it to be inferred that they never open a book. Now, much of my time is passed among players, and nearly all the rest among newspaper and literary men, and I do not find any appreciable difference in the two classes' knowledge of current events or the more prominent features in current literature. Some twenty odd years ago I served successfully in the companies of Lester Wallack and Shook and Palmer. Admittedly the intellectual standard of the actor company were, among others, Mr. Wallack himself, John Gilbert, whose library of dramatic works was remarkably complete, and who was an authority on all old English plays; Harry Edwards, a collector of and writer about butterflies, whose fame in this respect was world-wide, and W. R. Floyd, a man who had the history of the theatre with all its details of costume, architecture, furniture and appointments at his fingers' ends. The Union Square company included John Parselle, a brilliant Greek, Latin and French scholar;

Charles Coghlan, a clever dramatist; Walden Ramsey, educated for the bar, and several other bright juvenile men. Mr. Davis intimates that the cultured actor is very rare, but I could name offhand half a dozen who are in the habit of giving addresses on their art before the highest educational establishments, and I know at least as many more who are equally capable. The actors in the companies I have above referred to are dead, but their equals, with the exception of Mr. Edwards' specialty, are to be found to-day in nearly every first class company. It would be perhaps in bad taste to mention these, but as Mr. Davis has made a specially bitter attack on comic opera I may say that the stage can boast a few better read or more intellectually endowed men than Mr. Francis Wilson.

Mr. Davis says: "So long as an actor's private life does not interfere with his capacity or his inclination for work it will not interfere with his stage success. This is true of no other profession or occupation." I distinctly deny the truth of both statements. If there ever was a time when scandal helped players that time has happily passed, and I know of sad instances, where scandal has irretrievably damaged the career of promising players. The actor's personality is thrust before the public, and to a certain extent people identify him with what he plays; but who ever stops to inquire about the character or ways of life of a painter or a musician? What he produces is the only important thing.

Among the courteous statements made by Mr. Davis is the following: "The theatre is the actor's criterion for everything, and he looks at everything from the stage point of view; necessarily his deductions are false and his whole life becomes a lie." Mr. Davis must be very unfortunate in his acquaintance among actors, but possibly he prefers to hold aloof from those whose whole lives are lies; certainly I should think any self-respecting actor would not care to associate with a man who regarded him as a living lie.

P. S.—A reader of your magazine had only to turn to the stage pictures, which followed closely on Mr. Davis' article, to find the portraits of several men and women of intellectual ability and high moral character, and whose society is sought for its attractiveness, quite irrespective of their professional standing.

THE HOYT WILL ADMITTED.

The will of the late Charles H. Hoyt was admitted to probate by Surrogate Fitzgerald yesterday (Monday). The two persons "nearest of kin" that had opposed the probate withdrew their objections, but there are said to be other contestants, who will begin proceedings to recover from the estate. Frank McKee is the chief beneficiary, and the estate is valued at \$250,000.

AMATEUR NOTES.

Amateurs played Nan, the Mascot, in Boston, April 19.

The Fruit of His Folly was acted by amateurs at St. James' Hall, Philadelphia, April 22.

York, Pa., amateurs were seen in The Pirates of Penzance, April 23.

The Girl I Left Behind Me was played by the Young Men's Catholic Literary Union, of Orange, N. J., on April 20 and 22.

The American Dramatic Circle presented on April 21 two one-act comedies, A Lesson in Love and A Kiss in the Park. Messrs. Hartman, Hodes, and Gaffney, and Messrs. Chikman and Thamel were in the casts. Both productions were staged and rehearsed by Louis Hartman, late of A Giddy Mother. The club is now rehearsing for an open-air production of As You Like It, at College Point, July 14.

The Thespian Circle, of this city, gave a "sketch night" at Manhattan Lyceum last evening.

The Merion Cricket Club, of Haverford, Pa., will sing Trial by Jury on May 4.

The Chicago Stock company, under the direction of Marvin Victor Hinshaw, produced Arabian Nights at Steinway Theatre, Chicago, April 18. Charles L. Mc Donald, James A. Young, Edward J. Kadow, Elmer Reber, Sara Carson McDonald, Virginia Stedfield, Margaret Flagg, Mabel Henderson, and Jennie E. Shorter were in the cast.

An elaborate programme is being prepared for the benefit of the Hospital for Incapacities, Atlanta, Ga., which takes place over May 1, at the Grand Opera House in that city. Among those to appear are Mr. and Mrs. Jack Futrell, and Mr. and Mrs. Frank Pearson in Mr. Futrell's adaptation of A Scrap of Paper, on which Messrs. other attractive features will be members of the Fifth Regiment, Mrs. Frank Pearson, Mr. Kubens, Gertrude Owsley, Shattuck Mitchell, Gene Schmidt, and Howard Winburn and Sheppard Camp.

She Stoops to Conquer was acted by Barnard College students at Knickerbocker Theatre, on April 26.

Students and Alumni of Adelphi College, Brooklyn, sang A Copper Conundrum, an original comic opera, libretto by Rebecca Lane Hooper, and score by Mabel W. Daniels, at the Germania Club Theatre, April 25.

The dramatic club of the Church of the Sacred Heart, Elizabeth, N. J., gave a performance of A Game in Jacobs' Theatre, that city, April 18. Those deserving of mention were Edward Sheridan, Louis Shuler, George E. Brown, John J. Woodruff, Thomas Shuler, Owen McLaughlin, J. Thomas Brennan, William Leary, Mary Seeger, Margaret Fox, Kitty Culbren, and Maude Portman. Specialties were introduced between the acts by Kitty Culbren, Lillian Branson, and Ada Bracken. A quartette composed of Lillian Branson, Miss Hess, Robert Hedley, and Adam Hess introduced songs into the play with pleasing effect.

The Isle of Tashdon, a comic opera written and composed by E. L. Fulton, of Pawnee City, Neb., had its first production at the Opera House in that town April 10, 11, and was well received.

The Knickerbocker Glee Club gave a minstrel show at Knickerbocker Lyceum April 27.

Mr. Bob will be acted by the Dramatic Society of the Brooklyn High School at the Amphion Theatre, May 10.

The Hearty Pulling Club of Harvard University produced at Cambridge, Mass., last Friday evening, The Demetrius, a comic opera, book by J. T. Forbes, lyrics by F. R. Fubois, and music by M. H. Pridmore.

Actors' Fund of America

TWENTIETH ANNUAL MEETING.

New York City, April 15, 1901.
The annual meeting of the Actors' Fund of America will be held at the Madison Square Theatre on Tuesday, May 14, 1901, at 11 o'clock A. M., when the election for President, two Vice-Presidents, Secretary and Treasurer, to hold office for one year; eight Trustees to hold office for two years, will take place, and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 28th Street, New York City.

LEUIS ALDERICH, President.

EDWIN KNOWLES, Secretary.

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Master of the.

Of the individual actors the palm of artistic superiority was carried off by Charles Hallock as North, who did surprisingly well, although a finished performer is always looked for from him. Newark "Daily Advertiser," Jan. 8, 1901.

The Great Ruby.

Mr. Hallock, who had Longman's part, acted with

AT LIBERTY NEXT SEASON—LEADING BUSINESS.

CUES.

Edmund Gerson, the musical agent, returned to this city from a long business visit to Europe on April 27.

Mr. and Mrs. Clarence M. Brune will be among the passengers for Europe on the *Lucania*, sailing next Saturday.

Mrs. Herbert A. Cripps will sail for England to join her husband on May 1.

The Village Postmaster will begin a run at the Great Northern Theatre, Chicago, on May 19. Frank Mordant will appear in the leading role, which he originated, in place of Archie Boyd.

Billy Clifford, of the vaudeville team of Clifford and Huth, will probably be co-star with John Allison next season in Broadhurst Brothers' *The Wrong Mr. Wright* company.

A Fixed Race, the new melodrama in which Lottie Williams Salter is to star, will be produced at the Great Northern Theatre on May 5.

Charlotte Winnett's sister is lying dangerously ill with an incurable malady at the New York Hospital, in this city.

"Jolly" Nash, the comic singer, is seriously ill at a hospital in Los Angeles, Cal.

Mrs. W. A. Hanna has gone to Clinton, Ill., for a two weeks' vacation.

Katherine Rober has fully recovered from a recent serious operation, which was very successful. She will open her season at the Empire Theatre, Providence, R. I., soon.

great realism. About Mr. Hallock it may be said that last night he added new laurels to his reputation as an actor of gentlemanly villains' parts. He is always easy and in command, and always leaves the stage followed by the intense interest of the gallery. Newark "Daily Advertiser," Nov. 13, 1901.

Mr. Hallock's wide range of character portraiture and his ability to successfully conceal his personality was displayed to advantage as the rogue in this piece. Newark "Sunday Call," Nov. 18, 1901.

The White Heather.

Charles Hallock was the polished villain one expects him to be on the stage. His impersonation of Lord Angus Cameron was careful and successful. His was his portion of the audience's opinion, which, to

him, was doubtless the sweetest applause. Newark "Daily Advertiser," Jan. 2, 1901.

The Little Minister.

Charles Hallock as Thomas Warrhead gave a splendid performance, the excellence of the Scotch dialect being especially noticeable, and well merited the applause which he received. Newark "Evening News," March 3, 1901.

Sapho.

Mr. Hallock as Sappho had a short part, but one of great dramatic possibilities, and he proved himself equal to the occasion. His description of his lover's suicide was one of the best moments of the performance. Newark "Daily Advertiser," Dec. 15, 1900.

Light o' London.

Charles Hallock was the "Light o' London" in the play. His performance was a masterpiece in this class. Newark "Daily Advertiser," Nov. 27, 1900.

The Presence of Zenobia.

As Michael, Charles Hallock made a splendid hit. Mr. Hallock was a perfect actor. Newark "Daily Advertiser," Nov. 27, 1900.

Charles Hallock as Michael made a splendid hit. Newark "Daily Advertiser," Nov. 27, 1900.

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TELEGRAPHIC NEWS

CHICAGO.

Patented this Week: Willard Theatricals in
Barrenville—News from Hall's Court.

(Special to The Mirror.)

Chicago, April 29.

The only novelty we are offered at the leading downtown theatres this week is Primrose and Rosemary's. Minstrels at the Grand Opera House, A. S. Minstrels at the Christian, and Louis Mann and Clara Lipman remain. It is rather odd, by the way, to refer to a minstrel show as a "novelty," but the fact remains that Primrose and Rosemary always offer something new in burnt cork, and they were cordially welcomed by a big house last night.

The April dinner of the Forty Club at the Wellington last Tuesday evening was in the nature of a welcome to E. S. Willard, the club's honorary member, who had not been at a dinner of the organization since his long illness. Among the guests present were Edward J. Morgan, Harry Kane, John Mason, Ernest Stafford, Frank Moulton, Frederick Volpe, Reginald Roberts, J. S. Taylor, and Mr. Willard. The May dinner, on the 21st, will be the last of the season. This is Mr. Willard's third and last week at Powers, and he is still enjoying a deservedly large business. Last Friday evening I sat through Tom Finch, and I do not hesitate to say that Mr. Willard's Tom is a classic that deserves a niche alongside of Jefferson's Rip. This week will be given over to The Middleman and The Professor's Love Story.

Impresario Grau thinks Chicago is all right after all. He netted about \$15,000 on his week of grand opera at the Auditorium, the gross being nearly \$65,000 for eight performances. Mr. Grau has found that people who have opera money in Chicago care only for "headliners," as they do in vaudeville. The magnificent production of Tosca drew little over half a house, and it was the treat of the brief season; but Les Huguenots, with an "all star cast," was sung to \$11,000. If Mr. Grau would put on Pinafore with the De Roszkes, Melba, and Plancon, he could turn 'em away.

The Christian has evidently started in upon a long and prosperous run at McVicker's, where E. J. Morgan, Katherine Gray, John Mason, and the others of the strong cast are giving a fine performance.

Bob Hilliard is headed toward Broadway. He came on from the Pacific Coast and found his play, Lost, 24 Hours, in rehearsal at the Hopkins' Stock company. He volunteered to drop in and coach the people, and the management offered him a large sum to play his old part for the week. He did, but he will never do it again. Lost, 24 hours, twice a day, means 48 hours, and hereafter Bob will stick to vaudeville. Meanwhile the Kelly and Woods' company has taken possession of Hopkins', giving the stock company a rest, and June McCree is making a hit as the "dope fiend." Sherlock Holmes, Detective, will be given next week.

Louis Mann and Clara Lipman began their second and last week in All On Account of Eliza at the Illinois last night, and they are enjoying the patronage of all who fancy that sort of an entertainment. Next week Mary Mannerling will give us Janice Meredith, after which The Casino Girl will come to the Illinois for a summer run, taking the Florida dates.

When the Haymarket vaudeville season closes Manager Jay Kial will put on an elaborate summer production of Uncle Tom's Cabin, for which great preparations are already being made. And Kial knows what a "Tom show" should be, too.

Manager Harry L. Hamlin, of the Grand Opera House, is in New York city to engage a strong company for his big summer production of Lorna Doone. Charles Richmond and Eleanor Robson will probably have the leading roles.

At the close of Mr. Willard's engagement, Powers' will be "dark" until N. C. Goodwin and Maxine Elliott come with The Merchant of Venice, on May 9, for three nights and a Saturday matinee. The best seats will be \$2, and the sale is already enormous in orders. When Mr. Goodwin leaves we shall have Are You a Mason at Powers' for a summer run.

The "headliners" at the vaudeville houses this week are Gus Williams and Lizzie and Vile Daily at the Haymarket; Mr. and Mrs. Perkins Fisher and Hitt at the Olympia, and May Yobe and Dorothy Studebaker at the Chicago Opera House.

Gustav Lunders is here at the Auditorium Annex with his bride. He has not decided yet to do the music for the Dearborn's burlesque this summer, but he will be here anyway, as King Bodo, which he and Frank Pixley wrote some three years ago, will be put on at the Studebaker for the summer, with William Norris in the name part.

To-morrow night we are to hear the last programme in Central Music Hall, for at midnight the workmen will begin tearing down the old landmark to make room for Fields' extension. The occasion will be a testimonial for Richard Hagemeyer, for years treasurer of the hall.

At the Studebaker this week The Pirates of Penzance succeeds Falka. Next week The Tar and the Tartar will be revived. There will be but one more week of the Castle Square season after that.

The Heart of Chicago is the bill this week at the Criterion, and it will be followed by J. E. Toole in Killarney and the Rhine. On and after Sunday, April 28, Manager Carter gives the Criterion to the North Side People's Church for divine services every Sunday. Rev. J. H. Acton, of the Actors' Church Alliance, will officiate.

Ward and Vokes appeared at the Great Northern Theatre yesterday before two large audiences in their new farce, the Head Waiters, which is a laughing hit.

Down at the Dearborn the stock company revived A Lady of Quality, with Grace Reals as Clarinda Wildairs and Gardner Crane as Sir John Oxon.

Secret Service opened at the Alhambra yesterday, and it will be followed next Sunday by Al. W. Martin's Uncle Tom's Cabin.

Walter Jones spent a morning with me in the police court last week and got some pointers on tramp "make-up" that were a revelation even to him.

Carl A. Hasvin presented The Silver King at the Bijou yesterday, and at the Academy of Music the Brothers Byrne gave Eight Bells.

Stanley Dearborn, a daring young man, is taking desperate chances this week at Middleton's Dime Museum. He has agreed to marry one of twenty old maids for whom the visitors will vote.

Over 200,000 people visited the Ringling Brothers' Circus at the Coliseum during the stay of two weeks and a half, that came to an end last Saturday night. It is a great exhibition and is now perfectly rehearsed for "the road."

Otis Skinner and Mrs. L. Moyné will give two matinees in a balcony at the Grand Opera House in May.

An Irish policeman arrested a tramp and brought him before me the other day in the police court, because, as he said, he "had found him occupying a vacant house."

Fred Hamlin has returned from the Florida golf links because the local golf links are now open for the season; otherwise he would have remained in Florida.

Weber and Fields come to the Grand for two weeks on May 13, and the Hamlin letter file is already half full of orders for seats.

"Bird" Hall.

BOSTON.

Weber and Fields' Bill—Bernhardt May Play
Misses Nell—An Interesting Collection.

(Special to The Mirror.)

Boston, April 29.

The coming of the Weber and Fields company to the Tremont to-night was the amusement

event of the week in Boston. There was a great audience in attendance and the success of the production was unquestioned. All the favorites of last year were back again in the east and were speedily welcomed, while the two new ones covered themselves with glory. Fay Templeton always makes a hit with Boston audiences, and she never did anything better than her burlesque in The Gay Lord Quex, while De Wolf Hopper, who appeared here for the first time out of comic opera, made a tremendous hit. The engagement is limited to this week.

W. H. West's Minstrels are here for the week at the Boston where Bernhardt and Coquelin were such successes a week ago. Their productions had a continuous interest clear up to the end of the engagement, and the last matinee of Camille and the farewell performances, with a show-chow bill from their repertoire, had especially large audiences.

At the Castle Square the Octoroon was presented for the first time with Lillian Lawrence in the title role, which she played with that rare delicacy and artistic effectiveness for which she is noted. Edward Broese was a dramatic Jacob McCloskey, but John Craig did not make so much of Salem Scudder as Charles Barron used to do in the palm days of the stock company. Lorraine Bruce is in the second and last week of her engagement at the Bowdoin Square, where she has the support of the full stock company of the house. The World Against Her is the play, and in Madge Carlton she has a character which she plays with excellent effect. Wicked London will follow.

Farce-comedy holds the stage of the Grand Opera House this week and McFadden's Row of Flats will do a good business, even if the Browning Society does not attend every performance in a body. Following the "Flats" will come a return of Robert Fitzsimmons in The Honest Blacksmith.

This is the second and last week of Brown's in Town at the Park, where the reduction in prices has added to the popularity of the house. Williams and Walker in The Sons of Ham will be the following attraction.

Annie Russell has shown her great society following at the Columbia. She opened at a disadvantage, for the floods kept the company back so that they came near losing the opening, but a Royal Family was splendidly received, and before the week was over the orchestra had been put under the stage.

The Rogers Brothers in Central Park continue at the Hollis.

This is the last week of Foxy Quiller at the Museum. Mildred Hyland has an excellent chance at the Grand this week, for she plays the dual role of Lady Isabel and Madame Vine in the production of East Lynne by the stock company.

Chief Justice Mason, of the Supreme Court, has decided against A. H. Chamberlyn in the long litigation over the possession of the Columbia, and J. J. Grace says that Chamberlyn will not again have possession of the house, as the lease is broken. The house has been closed for five weeks pending the decision of the court, fearing legal complications. Arrangements will be made for a new management. One proposal has been to have Weber and Fields establish a Boston company here. Another equally popular would be to have Harry Farrer placed in charge, backed by Frank Robinson, of Pittsburgh. Who ever gets the house will continue the policy of light musical attractions with long intermissions to prove the popularity of the promenade de luxe.

Among the latest engagements for Little Red Riding Hood are David Abrahams, who was the original cast here, the four Otts, Dan Mason and James L. Kearney.

Mrs. Agnes Booth-Schoeffel was entertaining Sarah Bernhardt at luncheon one day last week and she described the outline of Mistress Nell, which was playing so successfully at the Tremont. Bernhardt was taken with the plot and sent a representative to see Henrietta Crossman's performance, and as a result negotiations were opened with the author and the result will probably be a French version produced in Paris.

An interesting theatrical wedding was performed last Friday at the Reynolds, when Mary C. Loftus, of Philadelphia, became the bride of James J. Rafter, a business man of Boston. The ceremony was performed exactly at midnight. Classic Loftus whose companion the bride had been, although not a relative in spite of similarity of name, was the bridesmaid, and Grant Stewart and William Courtenay, of her company, stood up with the happy pair, while W. T. Councilman was best man.

Willard Holcombe is in town, having been specially engaged by Liebler and Company to incite interest in the coming production of Unleashed Bread at the Tremont.

A Night Off will be the next play at the Castle Square, and will have a double interest, the farewell to Lillian Lawrence and the reappearance of Mary Sanders for a special engagement. Councilman O'Hare is making a crusade against the Boston and Park as the champion of organized labor. He wants an investigation of their electric light signs, but at the last meeting the motion to adjourn popped in before he was ready with his flood of oratory.

Reinhart's spirited and highly dramatic novel, "The Making of Christopher Ferringham," is being dramatized by the author in collaboration with Mrs. Evelyn Greenleaf Southernland, the co-dramatist of Tarkington's Monsieur Beaucaire. It is interesting to guess to which of our young male stars will fall the footlight presentation of gay Master Christopher, for it is rumored that one of the most popular impersonators of romantic youth is already in negotiation for the play.

Stanislaus Stange's new play, Myles Standish, will be produced at the Tremont April 27, with John Mason and Edward D. Lyons in the cast. John B. Schoeffel looks mysterious and hints that the Priscilla will be a leading woman who is specially popular in Boston, but he will not say who she is.

Eugene Tompkins has already booked attractions at the Boston for as far ahead as the middle of March, 1902, so that it does not look as if any new change of management at that house is under consideration.

Edward P. Barry, press representative at the Bowdoin Square and Grand, has been having serious trouble with his eyes and is under the care of a leading oculist.

R. A. Barnett has finished a new musical comedy, which he has named Cappadox, or The Love of a Girl.

The Herald had a big display the other night telling of the stealing of a three-stone diamond ring valued at \$200, a gold pin, shape of a trumpet, set with diamonds valued at \$65, and \$150 in money from one C. Whyte at the Hollis. The police had suppressed all the facts of the robbery, and the Herald reporter, who could not find the name in the Boston directory, supposed that it was some out-of-town patron of the theatre, but he forgot that Carolyn Whyte had been playing at that time with John Drew's company. Consequently the details of jostling in a crowd, handing jewels to an accomplice, etc., were stated only in imagination.

H. Price Webster is like a phoenix and he got the Boston Comedy company out again after his serious fire with the loss of only a week. The tour was resumed at Waterloo, P. Q., April 27, Edwin Grey (Mrs. Webster) has rejoined the company, after an absence of seven weeks in consequence of the illness and death of her mother.

The Cercle Français de l'Alliance gave a reception to M. Coquelin at the studio of Mrs. Henry Whitman. A feature was the presentation of a purse of \$100, which the Cercle had raised to be sent to the Association des Artistes Dramatiques, of which the guest of honor was the president.

M. Coquelin also went out to Harvard to lecture in Sanders Theatre at the invitation of the college boys. He was scheduled to speak on Don Juan, but instead he lectured on L'Art et la Comedien, an address which he has already delivered in New York. He was splendidly received.

The most important auction sale of dramatic photographs that was ever held in Boston will take place at C. P. Libbie and company's rooms, May 2 and 3. The collection is that of the late Frederick W. French, who had a priceless lot of

photographs and letters from people connected with the stage that will probably bring bargain prices. The genus of the collection are two fine letters of John Wilkes Booth, a playbill of the night of Lincoln's assassination, and one of the rare posters issued by the War Department offering \$100,000 for the capture of Booth. A great many rare articles formerly belonging to William Warren, for a long time at the Boston Museum, will be sold, among them the curiously carved nutcracker which he used constantly and the old cracked blue pitcher which was carried to his room every night. Among the interesting autograph letters is one from Viola Allen asking for a position of Wallack's Theatre. A letter from Gustavus Vaughan Brooke, the Irish actor and tragedian, protests at the way in which his name had been presented on the playbills and in the newspapers. A letter from Charles Burke, the comedian, half-brother of Joseph Jefferson, asking for an engagement and indorsed "No," is very rare. The manuscript records of the New South Church from 1732 to 1789 are very valuable, as this is the church which was made over into the Hollis Street Theatre. A letter from Mrs. Leslie Carter asks Stephen Massett to read a play. Tyrone Power is represented by a letter and the playbills for his farewell performance in America. And so it might go through the list, which includes Junius Brutus Booth, Edwin Booth, Thomas Barry, Dion Boucicault, Thomas A. Cooper, Charlotte Cushman, David Garrick, Charles and John Philip Kemble, Edmund Keen, Sarah Siddons, Joseph Jefferson, Fechter, Pierce Egan, James H. Hackett, R. W. Elliston, Mrs. Inchbald, Charles Macklin, R. R. Sheridan, F. C. Wemyss, Tate Wilkinson and others, not to mention Dickens, Foran, Lang, Lamb, Scott, Thackeray, Longfellow, Hawthorne, Emerson, Lowell, Eugene Field, Charles Lever, Dr. Maurier, Ruskin and others of the literary world.

JAY BENTON.

PHILADELPHIA.

Season Sees Its Finish—Betsy Ross Fails—
Current Offerings.

(Special to The Mirror.)

Philadelphia, April 29.

Our dramatic season is quickly nearing its end, and with the coming week the Eleventh Street opera house, the Arch Street, and the Chestnut Street opera house is closed this week for want of an attraction.

Betsy Ross was a failure. It closed its career at the Chestnut Street opera house April 27. The company has been disbanded. The present idea, it is said, is for Joseph Grismer to utilize the scenery and costumes, and rewrite and rechristen Betsy Ross and offer it at popular prices next season. The Chestnut Street opera house will reopen with Weber and Fields' Star Stock company May 6-11, followed May 13 by My Lady.

Miss Bob White continues at the Chestnut Street Theatre to fair patronage, but has not attracted the attention expected, and it is doubtful if it will meet with any success outside of Philadelphia.

The Burgomaster is filling in the time at the Broad Street. As yet there are no bookings to follow.

The Walnut Street has a good attraction in the Four Cohans, who began to-night a two weeks' engagement in The Governor's Son to a large audience. The Casino Girl May 13.

McKesson and Mustard's Humpty Dumpty plays a return engagement this week at the Auditorium, opening to a good house. The company is headed by George H. Adams. A Trip to Coontown May 6.

The Wilbur opera company have made an immense hit at the Grand opera house, playing to capacity twice daily. In spite of popular prices, the performances are first class. The Mascot, with Pauline Hall as Pippo, and vaudeville between the acts, is the current programme for week. Pinafore May 6.

At the Girard Avenue Theatre the Durban-Shaler stock company are giving The Streets of New York. Business continues profitable. Hoodman Blind is underlined.

The return of Carrie Radcliffe as leading woman of the Forepaugh Theatre Stock company attracted large audiences at today's performance. Tempest Tossed is the bill. John J. Farrell and Florence Roberts continue favorites. Next week, Two Nights in Rome.

On the Stroke of Twelve is playing a return date at the National. An Actor's Romance May 6.

This is the last week but one of the season at the standard theatre, and the stock company is seen in The Bowery After Dark. Down on the Farm will follow.

The Park Theatre continues with The Dairy Farm, now in its fourth week.

A Romance of Coon Hollow holds this week at the People's. The Still Alarm May 6.

Dumont's Minstrels at the Eleventh Street opera house have a new burlesque, The Purple Farm, in which genuine poultry are introduced. As you a Buffs continue, and is a big hit. Next week will close the season.

Forepaugh and Sells Brothers Circus will open here May 13 on lot Twenty-sixth and Market Streets.

S. FERNBERGER.

WASHINGTON.

New Stock at the Lafayette-Columbia and
National Dark—Joan of Arc to be Staged.

(Special to The Mirror.)

Washington, April 29.

The Berger Stock company replaced the Belows and Long Stock company at the Lafayette Square opera house to-night. Many of the old company remain and there are new additions. The play was Rosedale, with John T. Sullivan as Elliott Grey. Others in the company are: J. H. Colburn, Robert Rogers, Myron Leffingwell, Frederick Sullivan, Wright Kramer, William H. Conley, Horace Newman, Theodore Friebs, Louise Mackintosh, Violet Kimball, Edie Daring, Henrietta Newman, and Percy Haswell. John T. Sullivan remains as leading man for only three weeks, as he is under contract with the Belows and Long company, Denver, for the summer. Miss Hobbs is in rehearsal.

Percy Haswell, while playing Cigarette in Under Two Flags, met with a serious accident Friday night by being thrown from his horse on the mountain run, dislocating her shoulder. She was confined to her room for a week, and the part of Rosa Leigh in Rosedale is played by Minnie Radcliffe, specially engaged. Louise Mackintosh played Cigarette at the Saturday performances with success.

The National Theatre and the Columbia are dark this week. The Columbia closed its season Saturday night after a big week with Tim Murphy in The Carpet Bagger. Both houses will reopen next Monday, the Columbia with a supplementary musical comedy season, A Runaway Girl being the first bill. The Casino Girl will be at the National. Both will have a hard position in Ringling's Circus on the two opening days. It is possible that the National Theatre may continue with musical comedy, and then look for a merry war.

At the Academy of Music this week Dangers of Paris is the melodramatic bill. From Scotland Yard next week.

In front of Miss Hobbs at the Lafayette Square next week a curtain-raiser written by E. H. Sothern, called Never Trouble Trouble Again, Trouble Troubles You, will be given by Eleanor McCrete.

The fire illusion, The Burning of Joan of Arc at the Stake, Morgan A. Sherwood's invention, will not be seen at the Pan-American Exposition, as was intended. The idea has interested George W. Denham and the Jeffersons to such an extent that the picture will be a feature of the legitimate stage next season. The picture has been greatly enlarged and now a full stage is required for its equipment. Will A. Page, the dramatic editor of the Post, has written a story of the period that gives opportunities for the actress engaged for the part of Joan. George W. Denham will impersonate the Bishop of

Bearlvaig, and Chorus will displace the lecturer in detailing the eventful story.

Saturday night at the Lafayette was a gala occasion, for a packed house snid farewell to Eugene Ormonde, Walter Craven, John Daly Murphy, Charles Wyngate and stage-manager Walter C. Bellows.

The forty-second concert of the Georgetown Orchestra at the National, May 25, will bring to a successful close the orchestra's seventeenth season. The soloists will include Mary Helen Howe, Anita Closs, Anton Kaspar and Henry Nander.

JOHN T. WARD.

ST. LOUIS.

Three Theatres Close—Plans for Summer
Gardens Concerts.

(Special to The Mirror.)

St. Louis, April 29.

The Olympic, Century and Imperial closed their regular season Saturday night.

Because She Loved Him So was at the Grand. For the last week of the season Manager Garret has Murray and Mack in Shooting the Chutes. In their support are Leo Hardman, M. J. Garrick, Kattie Rock, Jessie Sharpe, Katherine Roberts, Lonnie Deane, May McKee, Ethel Gibbs, Bertha Elise, Nell Verna, Nell Bernard, Walter Honey, John Jones, and Roger Sweeney.

Fogg's Ferry did a very good business at Haylin's. This week Fabio Romani is the bill. In the company are Walter Lawrence, Claude Sanders, Frederick Allen, A. L. Frederick, C. H. Hall, F. Bernard, T. A. Hamblin, Charles Ashby, Horatio Appleby, Ollie Cooke, Helen Holden, and Martha Crawford.

The beautiful Spring weather during the past week caused much activity among the Summer garden managers, and everything indicates that St. Louis, which is the greatest Summer garden city in the country, will have the strongest array of talent this season ever presented here. Seven gardens have announced their intention to bid for patronage, and there will likely be more in the field by the time shirt waists are in bloom.

Papers were filed Tuesday with the Recorder of Deeds in Clayton, transferring the Suburban Garden property and leases, owned by John C. Jannopoulos, to the Suburban Garden Company, of which General Manager T. M. Jenkins, of the Suburban Railway Company, is president. The transfer was effected April 1. T. C. Kinber is treasurer and W. A. Haren is secretary. These gentlemen are also connected with the Suburban Railway Company. Mr. Jannopoulos has controlled this garden for several seasons. It is announced that the Suburban will open on May 12 with vaudeville.

The Delmar, said to be the most beautiful garden in the United States, will open May 12 and will offer vaudeville for three weeks, after which Resident Manager Southwell, of the Castle Square opera company, returns from Milwaukee and will on June 2 offer light opera. Mr. Southwell has not announced his company yet, but I understand Helen Bertram will be the prima donna. Manager McNeary, of Uhrig's Cave, has engaged the best opera company he has had in years, as it includes Maude Lillian Barri, Frank Moulton, Clinton Elder, Walter A. Lawrence, and other well-known singers. The Cave will open June 2. Colonel John B. Hopkins will reopen his gold mine, Forest Park Highlands, May 12 with a strong vaudeville bill headed by Jessie Bartlett Davis.

The Hanley Kavold Stock company will open Koerner's Park Theatre June 1 with As You Like It. The cast will include Lawrence Hanley, Fanny McIntyre, John Kavold, Helen Mortimer, E. L. Sander, Ann Schaefer, Edward Boering, Charles Krone, Taylor Carroll, Harry Powell, and Lester Gruner. The season will last fifteen weeks, and classical, modern dramas and comedies will be presented. The Park has been newly painted, new trees have been planted, and the stage is newly stocked with scenery. John P. Daly will be business representative, John McDonald secretary and treasurer, James McDonald advertising agent. This is a strong stock company, especially for the Summer season. A great number of the company are local favorites. Lawrence Hanley is one of the most popular leading men who ever played in stock here. Fanny McIntyre, who will be leading woman, was formerly a member of the Imperial Stock and is well liked here. John Kavold is a St. Louis boy and gained much of his earlier training under Larry Hanley at the Imperial. John McDonald, who will have charge of the financial department, was at the Delmar last season and formerly at the Imperial. He is very popular and is an expert box-office man.

James Donovan will again manage Manion's Park and will offer farce-comedy and vaudeville. Albern and Albers have leased the Oakland Park and have changed the name to the Eclipse Park. I understand they will have a stock company and vaudeville. They are now negotiating with Maurice Freeman, formerly leading man at the Imperial, for leading man. It would certainly seem that our people will have a great variety of amusement this Summer.

The series of concerts by the St. Louis Orchestra at the Odeon Sunday afternoons, of which two have been given, has been suspended until next Fall. The management finds that "on a bright Sunday afternoon in Spring the great impresario, Nature, can furnish a more attractive programme than the management can." The first series of popular concerts, conducted by A. G. Robyn, continued seven months, a record of which the management feels proud. Next October the orchestra concerts, under Homer Moore's direction, will be resumed.

Victor Liebenow's violin pupils will give a concert at the Odeon May 2.

The Kneisel quartet, of Boston, will be brought here by the Union Musical Club for a concert May 11. At the club recital, at Memorial Hall, Saturday afternoon, the programme was given by Clara Louise Clark, Ellen R. Johnson, Eleanor Stark, Elvira Jones, and Wilhelmina Lowe.

Next Tuesday evening, at the Odeon, will occur the Morning Choral Club's closing recital. At that time will be performed a new choral work, "In Music's Prayer," a cantata for male and female voices, by Henry K. Hadley. This will be the second performance of the work anywhere, the first being given in New York this month. The ladies' chorus will give two other choral numbers. Mr. Rodens, pianist; Mr. Pattons, baritone, and Mr. Carrie, tenor, will be the soloists.

Theodore Thomas gave two splendid concerts at the Odeon Tuesday and Wednesday evenings to large and brilliant audiences.

J. A. NOTTOL.

CINCINNATI.

Walnut, Pike and Lyceum Close—New Stock
Company at Beck's—Current Attractions.

(Special to The Mirror.)

Cincinnati, April 29.

The regular season at the Walnut came to a brilliant close last week with the highly successful engagement of Arizona. The play delighted all who saw it. No better balanced company has been seen here in years, every part being played satisfactorily. Special praise is due J. W. Cope, Edwin Holt, Walter Hale, Edgar Selwyn, George O'Donnell, Stephen French, William Haworth, Olive May, and Mattie Earl. This week, in accordance with their annual custom at the close of the season, Managers Rainforth and Haxlin present Uncle Tom's Cabin at popular prices. Brief engagements later in the season are to be played by N. C. Goodwin and Maxine Elliott in The Merchant of Venice, Weber and Fields, and the Skinner-Le Moyné Robson company.

The season at the Pike closed Saturday with the final performances of the Boston Lyrics, who enjoyed fair business during their stay of two weeks.

The Lyceum closed at the same time with The Mission Girl, but on Sunday night a benefit performance was arranged to assist the stranded members of Isham's Octoroons, whose tour was

prematurely closed here by the legal complications mentioned last week.

Standing room at Heuck's was at a premium at every performance during the stay of Sir Hopkins, which drew better than ever on this its third engagement within a short time. A supplementary season of four weeks was commenced last evening by a stock company supporting Willis H. Brown and Selma Heuckman, who became great favorites here in the days of the old Lyceum company. The first week's bill is Paul Knauer.

Woman Against Woman is the play for what will probably be the last week of the Rosenthal company at Robinson's.

The distinct society event of last week was the amateur performance of The Little Tycoon at the Edison Friday night, for the benefit of the scholarship in American history established at the University of Cincinnati by the daughters of the Revolution. The operation was well done and a handsome sum was realized.

The high water from the Ohio, which flooded all available places, prevented Robinson's circuit from opening the season here on Friday, as announced, and also necessitated other changes in their route. A start will be made this week, however, further up in the State.

H. A. SUTTON.

BALTIMORE.

Open Season at Ford's—Stock in Rebellious Susan—Melodrama and Farce.

(Special to The Mirror.)

BALTIMORE, April 29.

The Boston Lyric Opera company opened an engagement at Ford's Grand Opera House this evening, presenting The Idol's Eye. The production was satisfactory. The outlook for the week from a business standpoint is promising.

The Case of Rebellious Susan is the play selected by the Lyceum management for presentation this week by the stock company. It is a very interesting comedy and the story is well told. The performance was an even and satisfactory one. John Flood has again taken his old place in popular favor and is doing, if anything, better work than he did when here before. The other members of the company are also good.

From Scotland Yard is this week's sensation at the Holiday Street Theatre. It is well presented and well acted and proves extremely entertaining to the patrons of this popular price house.

Hello, Bill is this week's attraction at the Auditorium Music Hall. It abounds in hilarious merriment and is presented by a competent company.

The United States Marine Band played at the Music Hall on Saturday evening last. The large auditorium was well crowded and the selections were much enjoyed. Amy Whaley, the soloist, was much liked.

Marguerita Silva scored a distinct success in The Princess Chic at Ford's last week. The four comedians, Thomas C. Leary, Joseph C. Myron, W. A. Lawrence and Neil McNeil, did very effective work.

HAROLD REEDER.

A PROJECT AFFECTING THE FUND.

Dr. Irwin, the local physician of the Actors' Fund of America at Pittsburgh, is interested in a suggestion to establish in that city an Actors' Fund independent of the parent organization that has headquarters in New York city and operates throughout the country through local agents.

The supposition is that more money could be raised in Pittsburgh for a fund to have exclusive administration in that city, and in the event of such a departure from the long accepted methods of the fund it is said that no call would be made by Pittsburgh upon the parent organization. It is stated as the intention of those interested in the suggestion to endow several beds in Pittsburgh hospitals, and in short to do everything for the needy actor in Pittsburgh that the Actors' Fund does for actors throughout the country. Persons that have talked with those interested in this matter in Pittsburgh say that the latter will not contribute to the fund unless the money they give can be controlled and administered in Pittsburgh.

As there is no precedent for this separate local establishment, but which placed the matter before Louis A. Michon, President of the Actors' Fund of America, with the result that Mr. Michon said:

"I have no doubt of the good intentions of benevolent people in Pittsburgh in proposing to start a local Actors' Fund, but careful consideration and the experience of a long period here show that such a plan would be detrimental to all of our interests. Nothing would encourage mendacity or injure the cause of true charity so much as to change the character of the Actors' Fund by such movements as that contemplated in Pittsburgh; for local funds might be established in all the large cities, once it was done in Pittsburgh."

"The endowment of beds in hospitals is all right, if controlled properly, and would be of great benefit to sick actors and actresses in need; but there must be a well-informed headquarters, for the giving of pecuniary aid to people who are wandering all over the country as theatrical people are."

"Candidly, I have yet to learn of a case in Pittsburgh, when presented by mail or telegraph to this office, that was not promptly responded to, if at all a worthy cause, yet I do not remember at the present moment that any local benefit has ever been given in Pittsburgh for the Actors' Fund or of money received to aid the good cause from local funds there. Surely the balance is in our favor."

"I cannot understand why people having any practical experience in the giving of our charity cannot see how necessary it is to keep the same under proper control. I have the highest respect for the motives of Dr. Irwin and for his benevolence and kindness, but must question his wisdom in encouraging the establishment of a local fund. As he represents us in Pittsburgh he should take into consideration that this is the Actors' Fund of America, and that it has never failed in its duties not only in America, but beyond the seas, in the matter of relief for the indigent sick and the burial of the destitute dead of the theatrical profession, in its very broadest and most liberal sense. Whenever anything of the kind he suggests has been tried it has met with failure, for this is not a new experience in other cities."

"Please convey to the persons associated with this suggestion my thorough appreciation of the motives and sincerity of what they propose, but with it my sincere conviction that it would injure instead of help this great charity."

"The endowment of beds in a hospital at the disposal of the local representatives of the Actors' Fund of America who can communicate with our headquarters here is all right, but outside of that I decidedly say 'No' to the proposition."

TIGTUNS FOR THEATRE FOLK.

Prescott R. Loveland, manager of the Kennedy Players, is one of seventy-three fortunate members of the Loveland family, of New Jersey, that are heirs to the family in the hotel and business section of Atlantic City, N. J., said to be valued at \$8,000,000. The property in question was owned by Mr. Loveland's great grandfather, over a century ago. He leased it to a company for ninety-nine years, and the lease having expired, the property reverts to the heirs of the original owner and lessor.

Constance Kendall has just come into possession of property in Southern California to the value of \$50,000. It is probable she will spend some time there during this summer.

KATE CLAXTON TO STAY AGAIN.

Kate Claxton has signed a two years' contract with William A. Brady to star under his management in an elaborate revival of The Two Orphans, to be seen at the Academy of Music here.

THE STOCK COMPANIES.



Photo by Sargent.

Thomas Meighan, whose likeness appears above, is the leading juvenile of the Grand Opera House Stock company, Pittsburgh. Incidentally he is one of the company's best liked members. Last season Mr. Meighan was leading juvenile with Henryetta Crossman and at the outset of this season he supported Grace George in Her Majesty. When Miss George's tour closed Mr. Meighan was at once engaged by Manager Huffnuth for the Pittsburgh stock company. Among his roles in Pittsburgh have been Adrian Kays in Friends, Jim in Ferneliff, Mont Gaslime in Led Astray, Berkley Cecil in Under Two Flags, and De Neipperg in Madame Sans Gene.

The F. F. Proctor Stock company began its summer season at Proctor's Palace last week by presenting Dr. Bill, with Sunset as a curtain-raiser. There isn't much to commend in Dr. Bill, for most of its humor lies in situations of a very risqué sort. The players, however, all deserve praise. To Florence Reed, as Miss Fauntleroy, fell the most emphatic hit. She acted the gay actress with a deal of vivacity, and seems to have inherited from her father, the late Roland Reed, decided ability in comedy. Personal magnetism also aided her, and so did her good looks and handsome gown. Ruth Macneely played earnestly and with excellent effect as Mrs. Horton. Charles S. Abbe was a breezy and amusing Mr. Firman, and Cecil Magnus was satisfactory in the title-role. Duncan Harris was good as the foppish George Webster. Florida Pier, looking perfectly the stylish girl of the period, was a pleasing Louise Brown. Charles M. Levy scored as the stern Inspector Horton, and Eva Vincent did likewise as Mrs. Firman. Alma Ayers was prominent in the small role of a maid, while May Blayney showed ability as Jennie Firman. Fred Courtney and Warren Ashley had unimportant roles. Sunset was cast thus: Lois, Viola Fortescue; John, May Blayney; Aunt Drussilla, Eva Vincent; Lawrence, Cecil Magnus; Azariah Stodd, Charles S. Abbe; Mr. Rivers, Duncan Harris. This week another detachment of the stock company appears at the Palace in Our Bitterest Foe and Pink Dominoes.

The Greenwall Theatrical Circuit company has secured the rights for the presentation of Fanny Raverport's Sandhu plays by the stock companies at the American Theatre in this city and in New Orleans next season. La Tosca, Fedora, Theodora, Cleopatra, and Gismonda will be given with the original scenery and costumes. Ralph Stuart and Jane Kennard have been engaged as next season's leading people at the American.

A new play called Kit Carson will soon be produced by the Greenwall Stock company at the American Theatre.

Winchester was so well received at the American last week that Henry Greenwall intends to send it on the road next season.

At the Park Theatre, Brooklyn, last week the Spooner Stock company had a suitable vehicle in The Valley Slave, and gave a creditable performance. Edna May Spooner as Cicely Blaine was appealing and natural, the role being well suited to her personality. Cecil Spooner made the most of her opportunities as Psyche Gay. Augustus Phillips was an excellent Sidney Norcott. George Henry Trader returned to the company after a week's absence, and as Franklin Pitts scored his customary hit. Robert Ransom was an unctuous Oliver Olyphant, but his Scotch accent was missing. Olive Grove was a good Francesca Rimini, with the exception that her Italian accent was also vague. Lee Daniel was a fair Egon Le Bois. Satisfactory work was done by Mrs. Spooner as Mrs. Phoebe Gay; B. F. Wilson as Wesley Napier; Edwin H. Curtis as Carol; Helen Nixon as Nichette; Jessie McAllister as Sister Angelica, and Little Louise Allen as Isolores. Pleading specialties were introduced by Edna May Spooner and Claude Thardo. The Venetian scenery was picturesque. Next week, A Soldier of the Empire. The Spooner company is to continue its present season in Brooklyn at least part of the summer.

At Payton's Theatre last week the stock company appeared in what purported to be Romeo and Juliet, but the play was so changed that it was difficult to recognize it. The adapter cannot be said to have improved upon Shakespeare. The company was unsuited to the tragedy, and the result was unhappy. The best members of the cast were Etta Reed as Juliet, and Sadie Radcliffe as the Nurse. The scenery was fair, but the costumes and other details of the production were inadequate. The company will be better suited this week in The Sporting Duchess.

Charles Fawcett's farcical comedy, The Late Mr. Jones, was the bill of the Baker Stock company at the Criterion Theatre last week. The production was an excellent one, and the entire company received generous applause, and individual hits were made by Alphonse Ethier, Charles Harford, Edward M. Ellis, Thomas Meek, and Edith Ellis Baker. An innovation was the introduction of vaudeville between the acts. Mai Meola and Sansone and Della were the performers. The Man from Mexico is the current offering.

The Boyle Stock company, Nashville, Tenn., last week presented confusion to large audiences. Morris McHugh as Christopher Bizzard and J. Gordon Edwards as Mortimer Mumbford were highly successful. As James, William Stuart presented one of the comedy sketches that have made him popular. James K. Applebee had a congenial role in Dr. Jones and mock it prominently. J. H. Hollingshead did well as Rupert. Thomas Stewart made a pleasing Michael Muggle. Fred Harrington was an excellent Rose. Emma Butler's Lauretta won much favor. Anna Holling and Nancy Rice had little to do but look pretty and they did the bill. Stage Director Edwards had two crowded houses for his benefit April 19. May Blossom is the bill for this, the last week of the Nashville season. The company will open at the Grand Opera House, Atlanta, Ga., May 13, for the summer.

Cumberland Lodge, No. S. F. and A. M. of Nashville, the oldest in that State, conferred the

Master degree upon William Stuart, light comedian of the Boyle Stock company, April 24. Mr. Stuart is also an Elk and a prominent Knight of Pythias.

Mortimer Snow and his stock company, consisting of Lucie Brown, William Ficker, Will Chapman, James K. Applebee, James Austin, Charles Eldridge, Leslie Monrose, Ernest Mayer, Fred Mundy, Grace Franklyn Lynch, Elmore La Salle, Mimi Gleason, Rachel Crown, and Bontrics Ingram, left Monday for Albany, where they will open May 6 a season of sixteen weeks at H. R. Jacobs, Harcourt's Lyceum. Mr. Snow played a fourteen weeks season at this house last year, and his success was such that Mr. Jacobs secured him for this summer. The opening play will be The Charity Ball, to be followed by Shenandoah and Nell Gwynn.

The Valentine Company, now in its thirty-sixth week at the Princess Theatre, Toronto, is still meeting with cordial approval. Last week The Electrician was capably presented. Harry Glazier deepened the good impression formed of his work the previous week in the role of Tom Edison, the young inventor, and other strong characterizations were those of Mimi Maynard, Annie Blanche, Robert Evans, Louis Rison, and Osborne Seale. This week Mr. Barnes of New York, with Annie Blanche as Maud Charlton, the part she played in the original production of the play.

Eugenie Blinn and her company opened a Summer stock season at the Lyceum, Cleveland, O., April 22, in A Lady of Quality, and were well received. Besides Miss Blinn the cast included Carleton Macy, Edmund Mallory, Frederick Backus, Mark Fenton, Percy Cooke, Edgar Baume, Frederick Ellis Duff, Charles Douglas, Willis Gordon, Henry Morgan, Edward Morris, W. W. Maurice, Franklin Powell, Charles McHardy, Charles Sydney, Katherine De Barry, Eleanor Montell, Dorothy E. Ellis.

Lillian Lawrence, for five seasons the popular leading woman of the Castle Square Stock company, Boston, has resigned from that organization, her withdrawal occurring May 11. Miss Lawrence leaves the company only because she feels the need of a rest after her long and arduous work. She will be in this city for a short time, returning then to Boston and sailing for Europe about June 15 to spend the summer. Eva Taylor is her successor with the Castle Square company. Corina Ricardo left the company on Saturday and is succeeded by Maye Louise Aigen.

Berton Radford was specially engaged to play Joe Vernon in the Edward F. Albee Stock company's production of In Mizouma, at Keith's Theatre, Providence, last week.

Robert Ely, of the Durban Sheeler Stock company, at the Girard Avenue Theatre, Philadelphia, has been re-engaged as assistant stage-manager for next season.

James M. Ward is to retire from the Central Theatre Stock company, San Francisco.

Mark Thall will leave San Francisco in a few weeks on a business trip to New York.

Edwin Mordant has been engaged for leading business at the Columbia Theatre, Newark, N. J., opening in the role originated by him in Reaping the Whirlwind.

Eva Taylor was only engaged for the lead in East Lynne at the American Theatre Stock, not for the balance of this season. Lotta Linthum having previously signed for these roles. Miss Taylor will replace Lillian Lawrence as leading woman at the Castle Square Theatre Stock, Boston, opening May 13.

HARKINS HEARD FROM.

The veteran actor, D. H. Harkins, is at Margate, England, whither he went some months ago for his health. It is gratifying to learn that Margate air agrees with him, and that Harkins, like the Richard that he occasionally personates on the stage, will soon be "himself again."

Sir Henry Irving goes to Margate whenever he gets the opportunity, and William Winter, when he visits England, always makes it a point to stay for a while at this popular health-giving seaside resort. It is not the most select place in the world; it is not ultra fashionable nor strictly select; the "Armys and Lizas in the Summer-time" go there in great numbers. It is especially favored by medical men, and everybody in London will tell you "there's a beautiful air at Margate." That is just the expression that Londoners always use when Margate is referred to.

The recipient of Mr. Harkins' letter, who, by the way, is Morris Phillips, of the late Home Journal, thinks that it is of too general interest to be read by one pair of eyes only, so he sends it to The Mirror:

"3 Churchfields, Margate, England.
"March 19, 1921.
"I like Margate very much, because it likes me. I shall be my old self again by next season."

Time flies here astonishingly. I tramp the country roads in every direction. I shall take in Broadstairs next week and interview Bleak House, and think of Dickens, and what an astonishing contrast he was to the bookmakers of today. He never put his pen to paper but for the betterment of his race and time.

"Our contemporaneous authors (as I only used to say) only think of two things what will catch the largest public, and the greatest pile of dollars."

"By the way, talking of Dickens, did you ever hear an English lark sing? Out in the fields I am treated to songs every day. They are the sweetest songsters I have ever heard in the open. Their song is much longer than any of our song birds, and fully as sweet. They sing all day. Possibly the season is approaching for setting up housekeeping and they are wooing their mates with brilliant song. Merry hearts! Surely the lady has no ear for music if she is not conquered at once."

"I received THE DRAMATIC MIRROR in which the interview appeared; it looks and reads very well. I get the Home Journal regularly, and extract much pleasure therefrom."

"You remember, of course, that our old friend Julius Caesar made a call at Margate 55 B. C. and 56 B. C. I can fancy where he must have landed, just round the corner of the cliff, where the jetty is. I can see them in my mind's eye going ashore, Julius leading, the band playing 'See the Conquering Hero Comes'."

"Are we more civilized now? All the nations training millions of men to fly at each other's throats, and spending countless millions of money to build life-destroying engines of war? Be proud that you belong to the twentieth century."

"With best wishes, always sincerely yours
"D. H. HARKINS."

SHAKESPEARE BY CHORUS FOLK.

The chorus people of The Casino Girl company, inspired by ambition most laudable, are going to give a performance of Shakespeare's A Midsummer Night's Dream at Carnegie Lyceum on the afternoon of May 27. The principals of the cast are announced as follows: Hector, Mimi Sweeney; Titania, Mimi Sweeney; Puck, Marie Tashley; Bottom, Charles S. Abbe; Theseus, Frank Turner; Oberon, Mimi Sweeney; Hippolyta, Oeta Thompson; Lysander, Wheeler N. Earl; Egeus, Horace Hall; Demetrius, Wilmer Bentley; Peter Quince, Thomas Barry; Snug, Jose Gonzales; Francis Flute, Clarence de Bate; First Fairy, Maude Thomas; Second Fairy, Irene Cameron; Moth, Steele McNeil; Protonotarius, Gertrude Tullert; Cuckoo, Margaret Robert; Mustardseed, Marie Tashley.

Desirable dark room for rent. Shipman Brothers, 1440 Broadway.

PROFESSIONAL DOINGS.



Photo by H. J. H. H. H.

The above is a likeness of Vaughan Glaser, who this season has played the leading role, Rudolph Kasendyl, in The Prisoner of Zenda, under the management of Munro and Sage. If he does not appear in stock this summer Mr. Glaser will go to Asheville, N. C., and possibly organize some local theatricals there.

George M. Welty filed a petition in bankruptcy in this city April 25, declaring liabilities of \$64,546.37, with no assets.

A son was born to Mr. and Mrs. Colin Campbell at Milwaukee, Wis., April 16.

Mrs. Allen Sell, Greenacres, widow of Allen Sell, the circus proprietor, died at Topeka, Kan., April 25.

Stanley Whiting will again take At Gay Coney Island on tour next season. He also contemplates producing a new comedy.

Charles W. Menkin returned to this city last Friday from Montreal, Can., where he closed a successful season of thirty-one weeks as agent for Frederick Warde. He soon will leave for Salt Lake City to spend the summer months with his parents.

Ysobel Haskins and Walter W. Price were married in this city April 24. Mrs. Price has retired from the stage.

Mrs. Helen G. Winterhalter, professionally known as Helen Bauvray, was discharged in bankruptcy last week.

Daniel Frohman sailed for Europe last Tuesday, and will remain abroad all summer.

Eva Westcott has joined The Village Postmaster for the summer run in Chicago.

The wedding of Adeline Adler and Moses Victorson will take place in this city June 5.

The Strollers is announced for production at the Knickerbocker Theatre May 30.

Sisto Busoni has sued the Sire Brothers for \$3,545 that he claims is due him for salary as bandmaster at the New York Theatre.

W. A. Brady's offices will be moved on May 1 from the Manhattan Theatre to the Gilesey Building.

Donald McLaren and Nora Laubson, of Julia Marlowe's company, are to be married June 5.

Mrs. T. C. Hamilton is under a surgeon's care in Chicago, where Mr. Hamilton is a member of The Christian company, for an accident sustained on the Colorado Southern Railway March 5, in which one of her ribs was fractured and another started. Mrs. Hamilton was with The Sorrows of Satan, and though suffering much pain she filled her role until the season ended at Buffalo, April 13. Her surgeon considers that she is recovering, though slowly.

John Hare, Gilbert Hare, and Irene Vanbrugh returned to England last Wednesday by the Oceanic.

The Girl from Up There was presented at the Duke of York's Theatre, London, April 23, and doesn't seem to have set the Thames on fire. Even the cable dispatches, that usually praise everything, had to admit that part of the audience "boiled" ardently.

W. C. Morton, owner and manager of Morton's Theatre, a new ground-floor house recently opened at Madisonville, Ky., is in the city looking after his bookings for next season.

William H. Locke and Effie Adella Smith will be married at Mount City, Mo., May 1.

Edgar Hustad is now playing the "Noble Bohemian" in The Giddy Throng, at the New York Theatre.

Odell Williams, under David Belasco's management, will appear in "Way Down Yonder as a clergyman, and in Dave Warfield's play as a thief.

Lon Starr played a special engagement at the Third Avenue Theatre with Agnes Wallace Villa in The World Against Her.

Mabelle Gilman was reported yesterday (Monday) at the Presbyterian Hospital as improving steadily.

Henry Harmon has been engaged to go to London with William Gillette, in August, to play there in Sherlock Holmes.

Robin Ellis, assisted by Madame Ogden Crane, soprano; Miss Fannie Heintze, banjo soloist; and Miss Yarra Ester, pianist, will be heard in dramatic readings and recitations at Genealogical Hall, Fifty-eighth Street, Tuesday evening, April 30.

Meyer Brothers and Company, of this city, have issued the first number of an illustrated monthly publication called The Theatre, which is edited by Arthur Hornblow. The magazine contains portraits of a number of leading actors and singers and scenes from current plays, an illustrated interview with Clyde Fitch, and a beautiful picture of a rehearsal of Salambo at the Metropolitan Opera House. There are also a number of reproductions of autograph greetings to the publication from prominent actors and singers.

Edward F. Milholland has taken charge of the dramatic work of the Baltimore Star for the summer. Mr. Milholland recently severed his connection with the business of J. K. Murray and Clara Lane. He was for five years dramatic and society editor of the Baltimore Sun. Mr. Milholland will fill the position on the Star until autumn. He has not yet, however, signed an engagement for next season.

In habeas corpus proceedings at Philadelphia last week it was decided that Mrs. C. Martell can have the custody of her daughter, the daughter of the late Mrs. Martell (the late Mrs. Martell), but that she cannot be removed from the United States. The court, Judge Roberts, is allowed to visit the child.

Grace Hall will leave for her home, San Francisco, today (Tuesday), to be gone during the summer.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JAN. 1, 1891
The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 5 Northumberland Ave., Trafalgar Sq. In Paris, at Brenet's, 17 Avenue de l'Opera. In Sydney, Australia, at the Sydney Press. The Trade supplied by all News Companies.
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NEW YORK - - - - MAY 4, 1901.

Largest Dramatic Circulation in the World.

A VERY SAD CASE.

THAT was a pathetic case of misplaced confidence and resultant fiscal melancholy, colored by righteous indignation, reported from London by the cable last week in this wise:

The disappointing report of the Lyceum Theatre Company caused an uproar at to-day's meeting of shareholders. An attempt was made to have a committee of inquiry appointed, but it failed. The profits of the year amounted to about \$45,735. The chairman attributed the poor financial showing to the war and to the death of Queen Victoria. Shareholders retorted that the directors ought to have insured against so likely a contingency as the death of the Queen, and if SHAKESPEARE was unprofitable they ought to have tried something else. It was suggested that the theatre ought to have been converted into a variety hall when the nation was depressed by war, and that cheery burlesque ought to have been produced, not SHAKESPEARE. The shareholders expressed dissatisfaction at the fact that Sir HENRY IRVING was not present, and criticized the board's attitude toward him. Replying to a question, the chairman said the board had insured Sir HENRY IRVING's life while he was in the United States, but it would not pay to do so now, with the diminished receipts of the theatre, for the premium would be enormous. He explained that it was an oversight that Sir HENRY's name does not appear in the report, for he is still an adviser and the board is not at loggerheads with him.

Truly, these unfortunate and unhappy investors will have the sympathy of the world in this their bereavement. It happens that the forty-five thousand and odd dollars realized from the Lyceum during the year is a much smaller sum, it seems, than has regularly been put in the form of a dividend.

It matters not—and properly—to these shareholders that the war hurt the theatre, or that the death of the Queen for a time paralyzed amusements; and the suggestion that the Lyceum management might have wagered with some enterprising insurance company that the Queen would not die—as several other theatre managements did—is patriotic, gentle and pertinent.

The dig at SHAKESPEARE, too, is relevant, and it might be a serious matter for SHAKESPEARE himself had he not been dead so long that it cannot possibly worry him. And it was negligence, pure and simple, undoubtedly, that led to the lapsing of the insurance policy on IRVING's life.

It really is strange, however, that the management of the Lyceum did not, as has been suggested, put on "cheery burlesque" or a variety show. Come to think of it, it might have been a great scheme to produce a cheery burlesque of Coriolanus, instead of treating that play seriously. Such a thing as the traditions of a theatre ought not to stand in the way of hilarious amusement—and a dividend.

Perhaps the Napoleon of the theatre, who just now is stirring London from centre to circumference—by cable—will have a solution of this matter when he adds the Lyceum to the other London theatres he controls or proposes to control—also by cable. Surely, as between the two suggestions made by these legitimately-indignant shareholders of the Lyceum one must be adopted after Coriolanus is taken off. If not burlesque, then let it be a variety show. No doubt Sir HENRY IRVING, in such case, may be induced to "enter

vaudeville" and give a "turn" for the benefit as well as for the pleasure of his shareholders, who would seem to be admirable persons to meet individually—with witnesses.

Seriously, however, as between the shareholders of the Lyceum and the "audiences" under which his next tour of America is to be made, Sir HENRY IRVING would seem to be between the devil and the deep.

WILL SHE SAY GOOD-BYE?

CAN it be that this is really the final visit to this country of SARAH BERNHARDT? From the extrinsic sensations she has caused and the acerbity of her language on various occasions outside of the theatre it would seem that she intends this time to bid America good-bye in earnest.

The newspapers have been spiced many times during the season by accounts of the sayings and doings of this still mercurial woman in cases in which she has been offended by various things, from the refusal of a hotel keeper to turn out a permanent guest to give accommodations to her favorite canine to the refusal of certain urban publicans to turn out to see her act.

One of the cities that has fallen under the ban of her displeasure is New Orleans, whose audiences she has characterized as "dull, apathetic and unresponsive," or something like that. The New Orleans Picayune—for whose opinion, perhaps, SARAH cares as little as she does for the small piece of money from which that paper took its name—lets the cat out of the bag by asserting that the particular audiences that greeted SARAH in that city were small. As BERNHARDT does not come to this country as a missionary of art alone, it is quite pardonable in her to regard a small gathering of persons as dull, apathetic and unresponsive. In fact, it is difficult for a small gathering of persons to be anything else, even under the inspiration of a BERNHARDT, who is thus retaliated upon by the Picayune, which evidently is smarting from a wounding of local pride.

Her marvelous voice is gone, she has weakened perceptibly, and tries to remedy these defects by abominable ranting. Her admirers could not help noticing the change, and having seen her once, did not return again. Dramatic art has undergone a change, and the methods in vogue thirty years ago have been superseded by others more recent and more true to nature. The theatre-going public of New Orleans, made up for the most part of people thoroughly conversant with the French language, had already seen Madame BERNHARDT on other visits, and when they flocked to the theatre this time it was more to see COQUELIN, whose marvelous talent and admirable elocution is not marred by any tricks to catch the superficial public. The fair SARAH felt this intuitively, and perhaps more strongly here than elsewhere. Hence her plumed remarks.

It was in Boston, however, that BERNHARDT emptied the vials of her wrath upon a provocation that had nothing directly to do with her appearance in the theatre. The Professor of French at Harvard had criticised L'Aiglon as an inferior piece of dramatic poetry. This was an insult to ROSTAND that BERNHARDT, as ROSTAND's friend, could not forgive. The Professor of French is also president of a French society in Boston. The French society projected a reception in honor of the visiting French players. The reception was held without being exactly a reception, for BERNHARDT and COQUELIN absented themselves, and the affair thus was like a play with the leading actors left out. BERNHARDT admitted that her rage against the Professor of French for what he had said about the ROSTAND play actuated her to remain away. According to the telegraphed accounts, the sequel was almost startling. A reporter visited BERNHARDT at her hotel, and to the reporter the actress consigned the Professor of French to the devil, and reflected upon the mental stature of the Professor by describing him with a sweep of her hand from the floor as about three feet high.

The Professor of French justifies his criticism of L'Aiglon on the score of his acquaintance with French literature and his position as a teacher of the young. He does not blame BERNHARDT for her loyalty to a friend. On the contrary, he admires her the more for it. But smooth words butter no parsnips, and BERNHARDT will leave this country, not only with a poor opinion of many things that do not seem to have attracted her attention on former visits, but with utter contempt for the Professor of French, who, she says, is not a Frenchman anyway.

Unfortunate as it undoubtedly is, there is reason to believe that BERNHARDT will never come to America again, not even for a very large percentage of the gross and a guaranty of full houses and great enthusiasm everywhere.

The West Not Alone.
Salt Lake Tribune.

THE DRAMATIC MIRROR states that the theatrical season in New York will close earlier this year than usual, and that there have not in years been so few novelties at this period as now. Evidently the West is not "alone" in the amusement dearth.

THE TRUST AND "THE MIRROR."

Nov. 1, 1897.—The Theatrical Trust sued the circulating agents of THE MIRROR to recover damages for alleged libel.

Nov. 17, 1897.—The Theatrical Trust sued the printers of THE MIRROR to recover damages for alleged libel.

Nov. 19, 1897.—The Theatrical Trust sued THE MIRROR to recover \$100,000 damages for alleged libel.

March 7, 1898.—The Trust procured a warrant against the Editor of THE MIRROR for alleged criminal libel.

March 15, 1898.—A hearing on the charges began at the Jefferson Market Police Court, before Magistrate Simms.

March 22, 1898.—The Editor of THE MIRROR waived examination and gave bail for appearance.

March 25, 1898.—The Grand Jury dismissed the complaints, refusing to indict upon the testimony elicited.

June 2, 1898.—Indictments on the charges were found by another Grand Jury.

April 5, 1900.—The Trust discontinued the suit for damages against the circulating agents of THE MIRROR.

April 18, 1900.—The Trust discontinued the suit against the printers of THE MIRROR.

April 18, 1900.—The Trust discontinued the suit for \$100,000 damages against THE MIRROR.

Feb. 21, 1901.—The indictments against the Editor of THE MIRROR were dismissed on motion of the District Attorney.

OLD PLAY PRODUCED AT YALE.

On the night of Shakespeare's birthday, April 23, the Yale Dramatic Association presented, at New Haven, Thomas Heywood's drama, The Fair Maid of the West, that was first produced at the Swan Theatre, London, in 1585. The stage of the Hyperion Theatre, in which the Yale amateurs appeared, was set to represent as accurately as possible the stage of the old Swan, and in order to complete the illusion a large number of students, dressed in the costume of the Elizabethan period, sat in the orchestra chairs. The audience was very large and contained delegations from many of the larger Eastern colleges. To Frank Lea Short, the professional stage-manager, is due great credit for the beauty and accuracy of the production. The value of the performance lay, of course, in its truth to the traditions of the Elizabethan stage, and Mr. Short had evidently studied much and given thought to every detail.

The chief characters were admirably played by Ernest Corning, W. D. Howe, L. R. Schenck, M. R. Stern, and Mr. Freeman, all of whom are students at Yale. The scene that aroused the most enthusiasm in the audience was a sea fight, which the players reproduced with great gusto and naturalness. The melodrama was repeated on the night of the 24th.

NOTES OF NEW THEATRES.

Plans for Oscar Hammerstein's new theatre, the Drury Lane, at Eighth Avenue and Thirty-fourth Street, were filed with the Building Department on April 25. The theatre is to cost \$200,000. Its seating capacity will be 4,000 and its stage will measure 80 x 125 feet. A cement tank, 80 x 30 feet, will be constructed in the center of the stage, for use in water scenes. Work on the theatre is to begin June 15.

A company has been formed in Manhattan, Wis., and will be incorporated this week with a capital stock of \$30,000, for the purpose of erecting a modern playhouse. Immediately after the incorporation a site, upon which an option has already been secured, will be purchased, and the erection of the building (which it is estimated will cost \$200,000) will be begun. It is the intention of the people having the affair in charge to have the opening in October.

William T. Kough may build a theatre at Lexington Avenue, 167th and 168th Streets, this city.

Sullivan Brothers, of North Adams, Mass., announced during the week that they would erect a four-story theatre in the rear of the Wilson Hotel, that city, in time for occupancy next season. The theatre will seat 1,500 people, having a floor capacity of 600. A balcony, gallery and ten boxes will make up the balance of the house. McElrick and Co., of New York have completed the plans, and the contracts will be let at once. The stage will be 42 x 60, 70 feet high, and with an opening 32 x 36 feet.

MUSIC NOTES.

The Arion Society gave a concert at the Academy of Music, Brooklyn, April 23.

A federation of singing societies is being organized in Germany to offer annual prizes to the composers of the best folk songs. Emperor William, who suggested the project, has promised \$10,000 toward the fund. The German singing societies in America are invited to join the federation.

A special copyright law is being prepared in Germany, by which two works of Richard Wagner will be protected by copyright for fifty instead of thirty years after Wagner's death, that occurred in 1883.

Jeannette Sandell, mezzo-soprano, made her debut in public in a concert at Memorial Hall, Brooklyn, April 25. Others in the programme were Miss Muller, Mrs. W. N. Achley, Irene O'Donoghue, Mae Eardon, Regina Reiford, Jessie Liddell, and James F. McCarthy.

The ninth annual concert of the People's Choral Union was given at Carnegie Hall April 25. Frank Danusoch conducted, and the soloists were Lillian S. Hadley's cantata, "In Music's Palace," was sung for the first time in this city.

The Rubinstein Club gave its final concert of the season at the Waldorf-Astoria April 25.

Frieda Stender gave a recital at Mendelssohn Hall April 26.

A concert for the benefit of the St. Andrew's Orphan Asylum was given at Carnegie Hall Sunday evening.

Hollie Borden-Low will give a concert at Carnegie Hall May 1. Francis Walker and the Severn Trio will assist her.

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Entered at the office of the Librarian of Congress, Washington, D. C., from April 19 to 25.

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WHO ARE YOU? By Frank Hall Shepard.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession of THE MIRROR will be forwarded.]

R. M. K., Burlington, Vt.: Letters to players may be addressed in care of THE MIRROR.

T. R. R. R., Pittsburg, Pa.: We find no record of Annie Mack Berlin having appeared as a star in New York city.

W. A. U., New York city: An applicant for an engagement in a comic opera chorus should apply to the manager of the company personally.

F. L. P., Scranton, Pa.: Reulish Dodge will continue to play Violet Gray in The Belle of New York next season.

C. F. W., New York city: James C. Jack may be addressed care Sam T. Jack's Theatre, Chicago.

G. S. S., Atchison, Kan.: Shore Acres was first produced at McVicker's Theatre, Chicago, May 23, 1892.

S. L. K., Rochester, N. Y.: Alberta Gallatin was born in Virginia. Her early engagements were with Madame Janine, the Booth and Barrett company, and the New York Lyceum Theatre company. She then starred for several years in a repertoire of legitimate plays. Subsequently she appeared in stock companies in Philadelphia, Milwaukee and Denver. She also sang with Mrs. Fiske, and later was specially engaged to play Ophelia to Henry Miller's Hamlet. Last season Miss Gallatin starred in Sappho, and this season she has starred in Nell Gwynne.

L. L., New York city: I. John Blair has not acted during the season just closing. His last appearance in this city was as Vincius in Quo Vadis at the Herald Square Theatre a year ago. He is a graduate of the American Academy of the Dramatic Arts and made his public debut in Left at the Post, presented by students of the Academy at Berkeley Lyceum Dec. 8, 1893. One of his earliest professional engagements was as George Barney in The City of Pleasure, produced at the Empire Theatre Sept. 2, 1895. The season of 1896-97 Mr. Blair was a member of Olga Netherole's company, and with her was seen in Carmen at the Empire and in The Wife of Scarlatti at the Garden. The following season he appeared in the production of El Gran Galeoto and John Gabriel Borkman by the Criterion Independent Theatre at the Madison Square, and later supported Madame Janine in What Dreams May Come. He was leaving man for Julia Marlowe in Collette the next season and appeared with her at the Knickerbocker Theatre. In the Spring of 1899 Mr. Blair gave a special performance of Ibsen's Ghosts at the Carnegie Lyceum. He organized a series of performances of modern plays at Carnegie Lyceum in the Autumn of 1899, and acted in El Gran Galeoto and Ties. He supported Grace George in The Countess Chiffon at the Fifth Avenue Theatre early in 1900, and the Quo Vadis engagement followed. 2. William Bramwell, leading man of the Murray Hill Theatre, is the son of a clergyman and was born in New York city. He studied law under Judge Hull of Omaha, and was admitted to the bar. In 1895 he began to study for the stage under Robert Downing, in Washington, and the next year he made his debut as a member of that tragedian's company. He played leading roles in support of Eugene Blair with great success. He joined the Murray Hill company last Autumn.

J. P. M., Newark, N. J.: "Can you give me an account of the military theatricals in New York during the Revolution?" The first of these performances of which there is a record was British soldiers at the old John Street Theatre, Jan. 25, 1777. At this time Lord Howe commanded the English forces, and the players called themselves Howe's Thespians. Before this date the soldiers stationed in Boston had acted in amateur theatricals in Faneuil Hall, and their success inspired the New York soldiers to follow suit. Indeed, a Captain Stanley, who was one of the leaders in the Boston production, was a prime mover in the New York theatricals. The company's season lasted until May 29, 1777, the performances being given for the benefit of the widows and orphans of English soldiers and for other charities. Among the plays presented were The Beaux' Stratagem, The Inconstant, Venice Preserved, Enraged a Wife and Have a Wife, and The Drummer, as well as a variety of farces with much care, and at considerable cost, the expenses being \$200 a night, although the use of the theatre was free. Among the officers who were prominently identified with the productions was Major André, who painted most of the scenery. It is also said that he acted on several occasions, though this cannot be authenticated. The next season Howe's Thespians played at the Southwark Theatre, Philadelphia, where the army headquarters had been transferred. Another company of military actors occupied the John Street Theatre, the season beginning Jan. 3, 1778, and ending June 8. The first play was Howe's Douglas, and other bills were The West Indian, Lethe, The Jealous Wife, The Mock Doctor, Othello, The Rivals, The Devil to Pay, The Beaux' Stratagem, The Recruiting Officer, and She Stoops to Conquer. By the next season Sir Henry Clinton had succeeded Lord Howe in command of the army, Philadelphia had been evacuated, and headquarters were established in New York. The actors that had been playing at the Southwark Theatre now returned to their former home, the John Street, opening Jan. 9. Their tenancy of the house lasted until 1782. The first season ended June 19; the second ran from Dec. 6, 1779, to July 29, 1780; the third from Oct. 30, 1780, to June 11, 1781; and the fourth from Jan. 28 to April 29, 1782. This ended the military theatricals in New York, that covered in all a period of six years. During this time a long and varied repertoire was presented, and the company seems to have prospered. Some of the officers gained excellent reputations as actors.

THE PLAYERS' CHRONOLOGY.

April.

28. Last appearance of Nance Oldfield, 1730.
- Death of Mrs. John Gilbert at Brookline, Mass., 1808.
- Debut of Ellen Terry, at the Princess, London, 1856.
- London debut of Mr. and Mrs. W. J. Florence, at Drury Lane, 1856.
- Robert Elsmere produced at the Union Square, New York, 1880.
- Last performance at Booth's Theatre, New York, Romeo and Juliet, Maurice Barrymore as Romeo and Modjeska as Juliet, 1883.
- Death of Charles H. Vandenhoff, at Seattle, Wash., 1890.
- Birth of William H. Crane, at Leicester, Mass., 1845.

May.

1. Birth of Junius Brutus Booth, at St. Pancras, London, 1796.
- Debut of William Harrison, at Covent Garden, London, 1819.
- Fayette Lockwick Robinson ("Yankee Robinson"), born near Avon Mineral Springs, N. Y., 1818.
- Birth of J. S. Baker, 1820.
- James K. Hackett and Mary Manning married, 1867.
- Clifton W. Taylor's stage farewell at the Holiday Street Theatre, Baltimore, 1868.
- Birth of Jean Davenport (Mrs. Lader), 1825.
- Birth of Julia Arthur, at Hamilton, Ont., 1863.
- Last appearance of John Drew, Sr., at the Arch Street Theatre, Philadelphia, 1862.
- Birth of Ann Jane Barrett, 1861.
- London debut of Jenny Lind at the Queen's, 1867.

THE USHER.



Mr. Crane has been interviewed on the subject of plays from novels. He is in favor of them, naturally, and he considers that "the combination of a good novelist and a trained dramatist is ideal."

Perhaps the most edifying portion of Mr. Crane's interview is the following paragraph, wherein he describes Charles Frohman's process of transferring stories from the printed page to the living stage:

Mr. Frohman is a great reader. He sees something that contains material for a play and straightway secures its dramatic rights. He does this in advance of the absolute knowledge of the success or failure of the book with the reading public. It is only when the book has reached an enormous sale that it is preselected in play shape, and then it is too late for a bad version of it to kill the book. Why, over 400,000 copies of "David Harum" had been sold before we ever staged the comedy.

Here we catch a glimpse of the inside of Mr. Frohman's bag of tricks. He does not select a book for dramatization, it would seem, because of any merits it possesses, but simply because it may enjoy a large sale. No doubt that is, as Mr. Crane says, the reason why several successful books have not been killed by the bad versions of the plays made from them.

A press cable the other day announced that Pietro Mascagni is negotiating for a two months' tour of this country with an Italian orchestra. This fact was published in THE MIRROR several weeks ago and its authenticity was then promptly denied by certain newspapers. THE MIRROR's information was correct, however, and it was based upon the fact that Mascagni had sent to New York to make inquiries as to the responsibility and reliability of sundry managers.

It has just leaked out that before his death Augustin Daly had planned a theatre on the site of the Paron Stevens' property opposite Delmonico's on Fifth Avenue, which property, by the way, was sold a few days ago.

It is true that Mr. Daly contemplated locating a theatre on that corner. The plans were drawn after his suggestions by James Brown Lord, the gifted architect of the Supreme Court Building on Madison Square and other notable edifices. The project comprehended a large bachelor apartment building with stores on Fifth Avenue, and in the rear of the plot a theatre with entrances both from Fifth Avenue and Forty-fourth Street. It would have been a small theatre, with but one gallery, and it was intended that it should be essentially a theatre appealing to the tastes of the "swell" public.

It is not likely, however, that the plan would have been carried to completion, as Mr. Daly found that the investment would demand a rental annually of \$60,000 for the theatre alone.

False announcements regarding the runs of current plays in New York continue to be the rule with those managers whose conscience is easy respecting matters that have a catch-penny purpose. One of these impudent inflations is found at the Garrick, where Captain Jinks is advertised as for the 129th to 137th times; whereas, in point of fact it is acted only for the 100th time on Tuesday, April 30.

In last week's MIRROR Marie Jansen was referred to erroneously as "the original American Olive" in the production at the Bijou in this city on Dec. 25, 1880. Miss Jansen appeared as Veloutine, the maid, while Olive was sung by Catherine Lewis, whose delightful performance is still remembered with pleasure by many playgoers. In the same representation were John Howson as de Merri-mac, and Digby Bell as Coquelicot.

Whoever is responsible for the phraseology of Charles Frohman's advertisements is entitled to the prize for assiduity. To Have and to Hold, which is eking out the season on the road, is announced as "Charles Frohman's Annual Mammoth Romantic Play." Whether this is intended to imply that Charles Frohman is the author of the play, or that he intends to produce a play of the character of To Have and to Hold annually hereafter, is not clear, but the phrase is nevertheless characteristic and diverting.

A Baltimorean, writing to THE MIRROR, cites conditions in that city as an example of the inability of the Theatrical Trust to fulfill its obligations toward the public in supplying amusements.

"Everybody in the profession as well as the theatre-going public in this city of more than

600,000 population," writes this gentleman, "knows what the 'bluffs' of the Trust have amounted to. At this early time the Academy of Music, the home of the Syndicate, is closed. Its season ended last Saturday. In fact, the theatre practically finished its operations before Holy Week after a poor season of eighteen weeks. Easter week it reopened with Ada Rehan in Sweet Nell of Old Drury. The week before last it was dark, and last week it sheltered the Four Cohans in A Governor's Son. The Four Cohans had played previously in this city at the Auditorium. Mr. Ford, although his bookings are made by the Trust, has had much better luck. He had declined to take everything sent out, and his theatre is popular. Moreover, he has refused to adopt the custom followed at the Academy during the present season of increasing the prices in the middle of a successful week.

"The Trust, however, had nothing more for Ford's after last week; but instead of permitting it to close his house, he booked an opera company at popular prices for a three weeks' engagement. This will be followed by single performances of Mrs. Le Moine and Nat Goodwin and by some local attractions. It is said that the stars named declined to play Baltimore unless they were booked at Ford's instead of at the theatre controlled by leaders of the Trust. The Lyceum Theatre, by the way, which has been devoted to vaudeville, next season will be turned into a stock house."

It is probably the misleading claim that Diplomacy is given by an "all star cast" at the Empire Theatre that accounts for the large business it is doing there. The opinion both of the leading critics and of the majority of playgoers is that Diplomacy has not been so poorly acted in this city as it is now acted by the Empire company. Certainly it would be the height of absurdity to compare the present revival with the notable performances given at Wallack's and later by the Coghlan's.

The 'Playgoers' Club is the name of a new institution that has recently come into existence in this city. A meeting for the purpose of organization was held last Thursday evening, when officers and a committee were elected and the first members enrolled.

Mr. I. H. Phillips, of 106 University Place, is the promoter of this club, whose object is, according to the prospectus, "to secure social intercourse among gentlemen in things theatrical; to afford facilities for discussion of theatrical and other topics (religion and politics excepted), and to provide a centrally situated meeting place with the usual advantages and conveniences of a club to all playgoers—non-professional and professional."

Mr. Phillips, who sends me these particulars, adds: "Apart from the objects outlined in our printed circular, we are ambitious enough to aim at helping to form a healthy public spirit among patrons of the play, a thing sadly lacking at the present moment; to discuss all matters interesting to playgoers in general, and to render a free, unfettered and fearless expression of opinion concerning the same; and to remind people that playgoers have some rights to be recognized as well as those who run the play. That there is a want and that there is room for such a body I think will be conceded, and that, prudently conducted, it will make for good, even though we may be a bit idealistic in our aims."

"The success of the London Playgoers' Club on similar lines is too well known to need detailing, and the fact that the leading literary, acting and journalistic lights there have identified themselves with the club in question is pretty good proof that its objects have deserved to succeed and have succeeded. We hope to be equally successful here—perhaps even to eclipse the Londoners—and with a little enthusiasm shown in the idea, we shall do it."

LESLIE BINGHAM.

Among the younger American actresses who during the past season have advanced notably in public esteem is Leslie Bingham, whose likeness appears on the front page of this issue. For her excellent impersonation of the character of Lucy, the heroine of The Peony Farm, Miss Bingham has been widely and deservedly praised. She is, indeed, well equipped by nature for sympathetic leading roles, having youth, an attractive face and dramatic ability of no common order.

Miss Bingham is the daughter of the late William H. Bingham, for many years on John Weston's staff and manager for Madame Modjeska and other stars, and Marie Bingham, well and favorably known in the profession. She made her first appearance at the age of four with Margaret Mather in Lenh, and afterward played a long line of children's parts at the Union Square and other theatres. She received her education in Boston and graduated from the university there in May 1898. The following autumn she joined her mother in Julia Arthur's company, and remained a member of that organization for two years. Next she was especially engaged to play the comedy role in Borden's at the Lyceum Theatre, and so artistic was her performance that she received most favorable comments from the press and public. Last Summer she played Phoebe in the production of As You Like It, at Narragansett Pier. This season she is playing the leading role in The Peony Farm with the Eastern company, now at the Park Theatre, Philadelphia, and, as has been said, her success in the part has been complete.

Miss Bingham's excellent work has, of course, attracted the attention of various managers, and she lately received an offer, which she is now considering, to take part in an important New York production next season.

MAY ISABEL FISK'S RITUAL.

May Isabel Fisk, the writer and monologist, gave a recital at the Waldorf Astoria on last Thursday evening. The audience was large and contained many prominent society folk. Mrs. Fisk recited a number of her own compositions and was rewarded by generous applause. Helen Marie Barr, the harpist, who assisted Mrs. Fisk, also won the heartiest approval of the audience.

Paula Night, leading soubrette ingenue, disengaged...

THE MISREPRESENTATION OF "RUNS."

Even the subservient and misrepresenting press has found it impossible to reconcile with the actual facts the deliberate distorting and perversion of figures of which certain managers are guilty as to the length of runs of current plays. Sunday's sun says: "They seem to select their one hundredth performances at will."

A column of "distorted Sunbeams" on April 28 reads:

Of the fourteen stationary plays only four have been acted less than a hundred times, though five of these long-run pieces are revivals. Of this lot is Uncle Tom's Cabin, which probably holds the record for endurance, though not for consecutive performances.

The record for consecutive performances is held this season by Florodora, which has started on its seventh month at the Casino.

Next in the metropolitan age comes Captain Jinks of the Horse Marines. This has recently passed its one hundredth performance at the Garrick.

The next in order is Under Two Flags. This melodrama will celebrate its hundredth performance at the Garden on Wednesday evening.

Two nights later, on Friday, the quiet will celebrate its hundredth time at the Madison Square. A mix of dates seems to have been made, as this Thomas comedy was produced a week later than the Potter melodrama. Lovers' Lane was supposed to be acted for the hundredth time at the Manhattan last Friday. It began the night after Under Two Flags. All these plays have Wednesday matinees, but they seem to select their one hundredth performances at will, but that does not matter.

The extravaganzas of My Lady is saying nothing about a century celebration, yet it was produced on the same night as the quiet.

Having disposed of the century mark plays mention may be made of the recent revivals. Nobody has reckoned up just how many times Diplomacy has been acted in New York. Surely, many hundreds.

The Irish drama of Mavourneen has been acted much in New York. Scandon used it several hundred times, and Chauncey Olcott has used it off and on five seasons.

The broken run of San Toy at Daly's counts up more than one hundred performances. When Daniel Frohman edited for Europe last week he directed that the house be kept open all Summer if necessary to satisfy public demand for the successful piece of moment.

Another musical play that is at the end of an interrupted run is The Casino Girl. This farce, however, wasn't forced out of its first house, but went because it was not then a first-rate entertainment. If it had been really as good as it is now at the Knickerbocker in its "second edition," its first stay at the Casino a year ago might have been longer.

Every one of the above twelve paragraphs is incorrect. There are nineteen stationary plays at present, instead of fourteen. Mentioned in the order of their terms up to last Saturday night they are: Florodora, 187 performances; The Giddy Throng, 148; The Climbers, 122.

When Knickerbocker was in Flower, 107; Captain Jinks at the Horse Marines, 98; Under Two Flags, 95; Lovers' Lane, 85; the quiet, 81; My Lady, 80; The Price of Peace, 44; Der Kartell-Koenig, 44; and The Prima Donna, 12.

Added to these are the revivals: San Toy, 128; Madame Butterfly, 120; Miss Nell, 104; Uncle Tom's Cabin, 65; The Casino Girl, 24; Mavourneen, 23; and Diplomacy, 16.

Instead of all but four of fourteen having been acted less than one hundred times, but seven of the nineteen have scored a "centennial" this season.

Florodora does not hold the record for length of run. That distinction must be given to Under Two Flags, which reached its two hundred and sixty-second performance at Weber and Fields on April 20, added to which should be the eight representations given at the Montauk Theatre, Brooklyn, last week, making a total of 270 consecutive times for it in Greater New York. Last season Weber and Fields were again at the fore, Warbling reaching its two hundred and sixty-fourth time at their Music Hall on Saturday, May 5, 1900.

The Climbers does not rank second to Florodora in age. The Giddy Throng being ahead of it by twenty-six performances. When Knickerbocker was in Flower celebrated an alleged "centennial" on the occasion of its ninety-fourth representation. The Climbers is ahead of it at present by fifteen enactments.

A bogus record has been given by its management to Captain Jinks of the Horse Marines at the Garrick. As a matter of fact, it will be there for the one hundredth time this (Tuesday) evening. It was produced there on Monday, Feb. 4, has run twelve weeks with Wednesday and Saturday matinees, and had two extra Sunday performances. If the Garrick claim as to its record was truthful, ten representations a week would still leave it eight short of the mark.

Under Two Flags, through the omission of the Wednesday matinee of April 17, will be acted for the ninety-ninth time at the Garden Theatre on Wednesday night of this week.

When souvenirs are distributed at the Madison Square to mark the one hundredth time of the quiet, the date, to make the record honest, should be moved forward from Friday to Monday next, the actual time of its "centennial" there.

As to Lovers' Lane, that scored but ninety-five performances at the Manhattan, and does not reach its one hundredth time in New York until this week at the Republic.

Manager Hammerstein has put forward no misrepresentation as to My Lady at the Victoria, which will be performed for the one hundredth time in Greater New York when transferred to the Grand Opera House, Brooklyn, the date being Saturday afternoon, May 11.

Diplomacy has not been acted "many hundreds" of times in New York. Since its first production at Wallack's on Thirteenth Street its subsequent revivals, both there and up town, with the notable presentations of it by Charles and Rose Coghlan, all combined would not much exceed two hundred representations.

William J. Scandon did not use Mavourneen "several hundred times." That play was the last in which Scandon ever appeared. Its original representations at the Fourteenth Street Theatre numbered one hundred times, and long before that number was reached Scandon's break down in health was apparent. With its one hundredth representation Scandon's career on the stage was ended. Subsequently it was used as the first vehicle for the introduction of Chauncey Olcott as a comedian.

The announcements relative to San Toy at Daly's have all been honest. The humorous attempt to force The Casino Girl into a success at the Casino a year ago is too recent to require comment.

ELEPHANT KILLS KEEPER.

Henry Huffman, of Wallace's Circus, was killed at Peru, Ind., April 25, by "Big Charley," an elephant, of which he was the keeper. The winter quarters of Wallace's Circus are at Peru. Huffman had taken "Big Charley" and other elephants to the Mississippi River for a bath. "Big Charley," who was a bad humor, lifted Huffman with his trunk and threw him into the river. The keeper scrambled out and attempted to pacify the elephant. Again "Big Charley" threw him into the water and stamped on him till he was crushed to death in the stream.

The elephants then stampeded. After they had been rounded up "Big Charley" was possessed by order of R. E. Wallace, proprietor of the circus. The elephant was forty-three years old and weighed three tons. Huffman was the fourth man he had killed.

Huffman had been an animal trainer for many years. He was a native of Columbus, O., and had been with La Pearl's Circus and at the Philadelphia Zoo and the Central Park menagerie in this city. For seven years he had been the keeper of "Big Charley."

MADISON, WIS., DISLIKES HYPNOTISM.

Sturm Bull, the newly elected Mayor of Madison, Wis., refused to allow the Hints, hypnotists, to exhibit at the Fuller Opera House, April 27. He objected to the playing of a subject in a catatonic state. Mayor Bull is a nephew of the famous violinist, Ole Bull.

PERSONAL.



Phot. by Gust. Kunst, Philadelphia.

ROBERTS.—Here is the latest photograph of the venerable actor, James Booth Roberts, who presided at the annual meeting of the Shakespeare Birthday Club, held in this city last Tuesday evening. A report of the meeting will be found on the second page of THE MIRROR.

PHILLIPS.—Morris Phillips, for more than forty years editor, manager and proprietor of The Home Journal, has given up the actual and active business management of that paper, which now is known by the name of Town and Country, but still has a pecuniary interest in it, and will occasionally contribute to its columns. Mr. Phillips is a versatile, graceful and upon occasion a trenchant writer, and has penned much interesting matter on theatre topics. He had a recent article descriptive of a notable collection of paintings in The Art Amateur, in the May number of The Book World will have reminiscences of Augustin Daly, who was his friend for many years, and will continue to write on "Men, Manners and Things."

BERNHARDT.—Sarah Bernhardt, who was last week elected an honorary member of the Shakespeare Birthday Club, sent a gracefully worded telegram of acceptance, on Friday, to Charles Henry Meltzer, vice president of the club, in which she thanks the members for the kind thought that prompted her election.

WILLIAMS.—Espy Williams, playwright, of New Orleans, is in the city, at the Normandie Hotel.

DREW.—John Drew and his daughter, Louisa Drew, will visit England and France this Summer.

WYNDHAM.—Charles Wyndham completed on April 14 his twenty-fifth year as a theatre manager in London.

MURPHY.—"Tim" Murphy announced in Washington Saturday that he would be known hereafter as Timothy Lawrence Murphy.

MAY.—Many old New Yorkers who were present at the Players' Club ladies' day, last week, were charmed to greet Geraldine May—once a popular member of Lester Wallack's company at his Broadway and Thirteenth Street Theatre. Miss May married Dr. Winston, of this city, and retired from the stage. She is now a widow.

SCHOFFEL.—Mrs. John Schoffel (Agnes Booth) is in town as the guest of Mrs. James Lewis.

BARRYMORE.—Ethel Barrymore frequently visits her father, Maurice Barrymore, at the Home for the Insane at Amityville, L. I., and is a great source of comfort to him. Miss Barrymore fainted, for the sixth time this season, during the performance of Captain Jinks of the Horse Marines at the Garrick last Thursday.

LANGTRY.—Mrs. Langtry produced The Royal Necklace April 22 as the opening attraction of her new Imperial Theatre. The play was not warmly received.

REHAN.—Ada Rehan sailed for the other side last Wednesday. She will spend the Summer in Ireland, returning here to star next season.

COGHAN.—Rose Coghlan is arranging to revive Diplomacy, and possibly Masks and Faces and others of her former successes next season. Her tour will cover this country and the Ledbetter-Leavitt circuit in Cuba and Mexico.

NORTHROP.—H. S. Northrop has been re-engaged by Henry Miller to play the juvenile roles in his special company in San Francisco this Summer. Next season Mr. Winthrop will play Lord Clonmel, the heavy role in Janice Meredith, with Mary Manning.

CAMPBELL.—Mrs. Patrick Campbell has bought the English-speaking rights to Echegaray's Marianna.

LUCCA.—Pauline Lucca celebrated her fifty-ninth birthday April 15, with a reception at her home in Vienna.

SOUSA.—John Philip Sousa, the late appointed an officer of the Dramatic Mirror.

HAWTHORN.—Charles Hawthorn, the Man from Blarney, is in the city at the Theatre, London, and will play at the Grand Opera House.

DE ANTONIO.—Angelo de Antonio, it is said, has declined an offer to appear in vaudeville at a salary of \$4,000 a week.

Gossip of the Town

1990

ACTORS' CHURCH ALLIANCE NEWS.

The tenth reception of the New York Chapter was held last Thursday evening in the Parish House of St. Michael's Church, of which the Rev. J. P. Peters, D.D., a chaplain of the Alliance, is rector. The reception was the first held in this city since shortly before the beginning of the Lenten season, and it was the first entertainment held in the evening by the Alliance since last Summer. The change from afternoon to evening is apparently a wise one, since the attendance, despite the disagreeable weather, was larger than at many of the daytime affairs. There were present between two and three hundred members of the Alliance, quite one-half of whom were theatrical people.

The parish buildings of St. Michael's are in themselves evidence of the present good feeling that exists between church and stage. Next to the large church itself stands the Parish House, a brick structure, the second floor of which is a large hall with vaulted roof. At one end is a stage, quite wide and deep enough for the presenting of any ordinary drama. The stage is lighted by electric foot and border lights and is equipped with well-painted scenery. The dressing-rooms are commodious and are conveniently situated. The floor of the auditorium is level, and the seats are movable, so that the hall may be easily cleared for dancing. The theatre is, indeed, a model church playhouse.

The programme of the entertainment on Thursday evening was interesting and appropriate. After a general address of welcome by the assistant rector of the church, Amy Robie played several violin solos, accompanied by Margaret Anderson, Percy Hennes, the baritone soloist of St. Patrick's Cathedral, then sang three solos in splendid fashion and was heartily applauded. The Rev. Walter H. Bentley, Secretary of the Alliance, made a short address in which he reported the wonderful progress of the movement. Mrs. Marian Leland gave two humorous recitations that were much enjoyed and Harriet Stevens sang charmingly two familiar songs, accompanied by Karlene Holmquist. After the stage entertainment refreshments were served and the evening closed with an hour of general conversation.

The twenty-eighth regular meeting of the National Council of the Alliance will be held on Friday, May 3, at 2 P.M. in the National Convention Hall, New York City.

The Rev. Walter H. Bentley, General Secretary, still continues to receive letters of commendation of the Alliance from clergymen in all parts of the country. The Rev. Percy E. Evered, rector of St. Paul's Church, Coffeyville, Kansas, writes as follows: "Most cheerfully do I comply with your request to act as local chaplain. I am heartily in sympathy with your movement and shall at all times render what assistance may be in my power for the benefit of a greatly misunderstood and misjudged profession." The Rev. Brooks O. Baker, rector of the Episcopal Church in Park View, Washington, writes: "For the last ten years have always made it a point to specially visit and welcome to my church and home all actors who visit this city, and I shall always be pleased to render all the service in my power."

The Rev. Thomas Dickinson, chaplain of Suisun City, Cal., is visiting the General Secretary in New York for a few days. He is on his way to his new charge in Nova Scotia, where he will be transferred as chaplain.

The General Secretary will speak this (Tuesday) evening on the aims and objects of the Alliance before the Men's Club of St. John's Church, York Pa. On his return he will visit chaplains in Lancaster, Columbia, Philadelphia and other centres.

HENRY MILLER'S SUMMER PLANS.

At the Criterion Theatre, last week, Henry Miller and his company rehearsed daily the plays that they are to present, during the Summer, in San Francisco. On Saturday morning a *Mirror* reporter reached the theatre just in time to hear the words—ever welcome to actors' ears—"That will do for today." The sentence is the most popular of "tags." Two minutes after it had been spoken the players trooped out, and the last one of them was the star himself, Mr. Miller. Never has he appeared healthier nor in better spirits than at the present time. He walked with buoyant step, and the firm hand grasp with which he greeted the reporter spoke volumes for his strength and energy.

"The rehearsals are going splendidly," he said, "and we shall be in capital form when we leave for the West next week. I have engaged several players who were with me in the Richard Savage company, among them Jeanette Eustace and Florence Rockwell, for the Summer season, and altogether I am very content and pleased with the organization. We are to open in Denver on May 6, and from there proceed Westward to San Francisco, where, at the Columbia Theatre, we will begin a five weeks' engagement on May 20."

"The plays?" Among them will be *Heartsease*, *Godefrids*, *Frederic Lemaire*, *The Importance of Being Earnest*, and one entirely new play. I shall have to decide upon the others later, when I find which of the plays that I shall take with me the people want most. San Francisco is fond of *Heartsease*. It seems a particular favorite there. No," he said, in reply to a complimentary remark of *The Mirror* man's, "it is not my acting in it especially that they admire. It is the play itself. And I shall, of course, give it to them. The importance of *Being Earnest* will be a novelty in the West. In my opinion it is one of the very best of modern comedies."

"The new play?" Yes, I am very thoroughly interested in that, and am as certain as one can afford to be that it will be a success. It is called *Darcy of the Guards*, and is from the pen of Louis Evan Shipman. The scenes are laid in Philadelphia at the time of the British occupancy of the city. Darcy is a rattling Irish officer in the British service who falls in love with a Colonial girl. The story is simple, but it is strong, in my opinion, and picturesque and dramatic. As I said before, I have great hopes for its success, and should it prove to be so I expect to produce it in the East next season."

Your plans for next season then are not definitely fixed?"

"No," answered Mr. Miller. "Much depends upon Darcy in that matter. I am now what is called an actor manager," he continued, laughing, "which means chiefly that I must buy my own railway tickets, and secondly, that I may arrange my plans according to my own ideas. Immediately after the close of my Summer season I am going to take a pleasure jaunt through the West. At present I know California only by its cities and its railway eating stations. I intend to visit the beautiful places that I have read about and heard about, but have never had time to see. I shall go through the Yosemite Valley and the Yellowstone, and visit all the other show places that I have time for. There you have my plans about as far as I know them myself. I shall be back here in August. Good bye until then."

THE FOREPAUGH-SELLS SHOWS REMAIN.

The Forepaugh-Sells Shows will continue all this week at Madison Square Garden and next week to Brooklyn. The extraordinary attractions offered and the overwhelming popularity of the enterprise have been rewarded by crowds limited only by the Garden's capacity. No circus has ever offered a bigger or better bill here, and none has ever more richly deserved generous patronage. The feats of Kilpatrick, Monting, the Potters, the Pochiani Family, and Dolly Julian are several circuses all by themselves.

JAPANESE MANAGER COMING HERE.

Engle Kyobai, manager of the Shintomiza Theatre in Japan, is visiting this country, and will be in New York soon. He is studying American theatre methods.

THE THEATRICAL TRUST.

Results of Commercialism.

Cincinnati Times-Star.

Much of the theatrical unrest being shown throughout the country is to be traced to the Theatrical Trust, and commercialism has its place. The only trouble at the present time associated with it in its place. The others, when they come with art too strenuously, are disagreeable. One doesn't like to go to the theatre and exist in an atmosphere which reeks almost entirely of the box office. By this is not meant that there should not be cautious and sagacious management, or that there should not be an attempt to make undertakings profitable; but that financial success should not be placed over artistic success.

Lately the Trust has been hardening its with the dramatized novel, not because it promoted dramatic art, but because it was profitable. On all the dramatized versions of popular novels placed on the stage there is not one that will live. They were cheaply constructed, with little regard to the rules of dramatic art. It was simply taking advantage of a public desire to see in the flesh things that had proven attractive in the mind. It was figured that if a novel had had a circulation of 200,000 copies that it had received an advertisement that during one brief season might draw money to the box office. Whether the story was dramatic or not was of no question. It had had a big sale and was well advertised, and before the public could learn better would fill the theatres with dupes. After several seasons the dramatized novel is passing simply because the people were, with few exceptions, disappointed at the undramatic performances they witnessed. They may not have known of the variations of the canons of dramatic art, but they felt instinctively that the play was bad, even if they never bothered as to the cause.

Then commercialism in art has forced too many immature stars upon the public. Printers' ink is the greatest thing in the world when you have something to sell. But you can't sell inferior goods, even with printers' ink. More than one immature actor of actress has been forced on the public only to disappoint it, solely because they would work cheaper as stars than recognized actors of greater merit.

It does not require an endowment of theatre to correct these evils. They adjust themselves in time. You can't pack a theatre any more simply by putting on a stage carpenter's version of some popular work of fiction, and the public is growing more suspicious of fledgling stars. When commercialism fails to recognize this fact, it finds out where it most keenly feels it—in the pocketbook.

Why the West Suffers.

Salt Lake Tribune.

The disposition of Eastern theatrical directors to cut out Western bookings seems manifest about this time. Regularly every Fall we are regaled with the list of notable stars who are to appear among us during the season, and before the end of the season arrives we are just as regularly greeted with the information that this and that star, usually the most prominent, have been cut from the list. The manager of the theatre in an inferior town seldom has any control over his attractions. Companies are given him or withheld as suits the pleasure of the greater magnates of New York who control theatrical destinies. The past year the far West has fared better than during previous seasons, for the reason that the prosperous condition of affairs here has impelled companies to come this way. Less inviting, however, has been the situation on the Pacific Coast, where business has been reported disastrous.

MR. ROCKWOOD'S SPEECH.

The speech made by George O. Rockwood, the photographer, after the closing performance at the Star Theatre, April 20, to which *THE MIRROR* made reference last week, was as follows:

"I am not accustomed to impromptu speaking, but the flood of memories that crowds upon my brain to-night not only excites, but impels me to speak. I am one of two persons present who were in the throng of people that gathered here forty years ago on the opening night of Wallack's Theatre. Two years before I had begun business in the two-story iron building opposite 'us' here in the woods, as my friends and I used to say. I was much interested in the experiment of establishing a theatre in this, the residential part of New York. On the block below was the grand mansion of Judge Roosevelt, and on the upper corner of the block opposite this spot was the home of his brother, C. V. S. Roosevelt, where our Vice-President often visited as a boy, and if I miss take not, he was born there. All around Union Square were the dwellings of many of the real old first families of New York. As I watched the work on the building, I wondered if I should not some day see it go up in flames, so light and combustible seemed the construction in front. The new theatre flourished and prospered, and the best dramatic organization in English-speaking countries, not taking second rank even to the Comedie Francaise of Paris. Many fine players made fame and fortune within these four walls. Think of the names! As I said and believed by many, they are our friends now to the Great Unknown they visit here below the scenes and friends they loved so well. If this be so, may there not be hovering over us now the intangible forms or spirits of the Wallacks, Don Boucaults, Harry Magazines, Charles F. Barrys, John H. Broughams, Madeline Henriques, John Gilbert, Mary Gannon and Madame Ponsi that stately woman who shared honors with Edwin Forrest as Lady Macbeth and Samson. But the list is long. No! many of those that appeared here then are living. We can invite to comparisons between the work they did and that of the actors of the present day. Then, no one stepped from the parlor and the workshop to the stage, but several of the best dramatic organizations of the present day rarely have such opportunities. This is a joyous and sad moment. Joyous in that we have lived through this time and have in our day seen these things, and in that these scenes have been ended and that the curtain here has fallen for the last time. I feel as though I were present at the death of an old friend."

SAID TO THE MIRROR.

JAMES COOPER: "Kindly state that I, not Scott Cooper, as has been stated, will be with the Baker Theatre Stock company, Rochester, the coming Summer."

JAMES L. M'CAVE: "The unknown man standing next to Sir Henry Irving in the portrait of *The Two Roses* company, published in *THE MIRROR*, is, in my opinion, a Mr. Brown—I can't remember his initials—who was connected with a minstrel company in England and came to this country with Baird's Minstrels. I met him ten years ago, at which time he was managing the People's Theatre, Lincoln, Neb."

W. H. WRIGHT: "There have been persistent rumors in America for some time that President Kruger would make a lecture tour of the United States. I have been here in his suite for a week and met state authorities very much to his liking. He may visit America, but he told me personally and emphatically that he would never lecture for pay."

M. W. HANLEY: "We have just closed a most successful two weeks' engagement at the Auditorium, Philadelphia. The *Duquier* and the *Cross*, *Hamlet*, *A Secret Warrant*, and *Othello* were played, and Mr. Mantel nightly received curtain calls. We play in Toronto this week."

CHANGES AT THE CASINO.

Bertha Wallinger has been engaged to play *Polares* in *The Idler* at the Casino, succeeding Kate Condon, who retired from the part on Saturday because of illness. Miss Wallinger will make her first appearance as *Polares* next Monday, and meanwhile the part will be sung by Sofia Bonner, who has been Miss Condon's understudy.

A SPECULATOR STONED.

A citizen named John Williams, vexed with the demands of Joseph Potter, a ticket seller, in front of Madison Square Garden, last Wednesday evening, and proceeded to bombard Potter with stones. He was arrested.

LAMBS GAMBOLE IN JEST AND EARNEST.

Nothing short of a cyclone or a flood would stop any one that had a chance to attend from taking in a Lamb's gambol, so, although the day was "damp, moist, and unpropitious," the Garrick Theatre was crowded last Thursday afternoon when the Lambs made their annual appearance in public. Heretofore the gambols have been wholly sportive and playful, as gambols, it would seem, should be. But this year only half of the programme was in jest, the rest being in sober earnest. Although some admirable serious acting was done, some of those that went only to laugh were disappointed.

The performance opened with an overture, "Broadway Potpourri," arranged and conducted by Arthur Wedel. Next a pathetic playlet, *A Trifle*, by Arnold Italy, was well acted by Mr. Dolly, Edwin Stevens, and Thomas A. Wise. In contrast to this there followed a scintillatingly funny burlesque of the conventional quartette, *De Wolf Hopper*, William Collier, Richie Ling, and E. S. Abeles were the singers. The *Senate and Forum* scene from Julius Caesar were next presented, and Theodore Roberts, as Mark Antony, Ernest Hastings as Cassius, Margie Aronick as Brutus, and William Courtleigh as Cressar showed what the Shakespearean dedications they are. Others in the cast were William Elton, Thomas A. Wise, Edgar L. Davenport, Henry Norman, Charles J. Bell, Charles Dalton, Charles W. Swain, R. H. Burnside, Oswald Yorke, and Frederick Perry. W. H. Post was stage director.

After an intermission, the hall started rolling again with a burlesque of *The Climbers*, written by Glen MacDonough and called *The Balloonists*. In the cast Frank Westling burlesqued himself as Richard Sterling, and did it immensely well. De Wolf Hopper, attired in *Fauntleroy* garb, made much fun as Richard Sterling, Jr. William Collier made a big hit with a burlesque of Amelia Bingham, and Charles W. Swain, J. E. Dodson, Arthur Byron, William Norris, Edward S. Abeles, Thomas Wise, and Frederick Perry laughably caricatured other characters in Clyde Fitch's play. Chauncey Olcott sang several selections, and next came a short, but strongly dramatic play, *Pardonance*, of which Edwin Stevens, Thomas A. Wise, Frederick Perry, Arthur Barry, and Eugene Presbury gave an excellent interpretation. The last number was Professor Fink's *Singing Saw*, a melody of songs and jokes, written by Sam Reed, with music by John S. Miller. Richard Golden was the professor, and his pupils were Charles W. Swain, William Courtleigh, Arthur Barry, Richie Ling, De Wolf Hopper, Melville Stewart, John S. Miller, Herman Perlet, MacKenzie Gordon, Francis Seitzwick, Morgan Coman, and Eugene Jepson.

LETTERS TO THE EDITOR.

The Boston Theatrical Exchange.

BOSTON, MASS., April 25, 1901.

To the Editor of *The Dramatic Mirror*:

Sir.—In *The Mirror* dated April 27 there appeared an article headed "A New Syndicate," regarding the Boston Theatrical Exchange. In response thereto I beg to say that this corporation never authorized the publication in any paper of the statement, that gave rise to your article, that this corporation controlled, conducted or had leased a theatre or theatres in Boston, Springfield, Worcester, Haverhill, Lawrence, Lynn, Fitchburg, Providence, or any other city in the United States. Nor have we ever authorized the statement that any outside manager may book through this exchange by the purchase of one share of stock of the par value of \$100. We feel sure that whoever may have inspired the publication of the matter referred to in your article did so with direct intent to injure this corporation by placing it in a false position before the public, for what reason we are at a loss to know, as we are not aware of having incurred the enmity of any one. At present there is only one of the original members of the corporation now connected with it, the others having resigned the first of the year in favor of new investors. We do not care at this time to make a statement as to the amount of capital paid in, or the present financial responsibility of the company, but later on will send you a detailed statement. We request, however, that you publish this in your next issue so as to set us right before the public and the profession. Yours respectfully,

FRANK L. JONES,
President Boston Theatrical Exchange, Inc.

Still Another Actor Soldier.

SAULT STE. MARIE, Mich., April 18, 1901.

To the Editor of *The Dramatic Mirror*:

Sir.—The undersigned was not included in *The Mirror's* list of actors that served in the Civil War. I was a member of Company C, 15th Ohio, and was discharged at Cincinnati, O., Aug. 19, 1863.

Yours truly,

J. G. STUTZ.

COMPANIES CLOSING.

"Way Down East" (Western), at London, Ont., May 25.
Edwin Young Stock company, at Shamokin, Pa., April 27.
Noble McHenry in *Miles*, at Cohoes, N. Y., April 24.
The Girl from Maxine's, at Dover, N. H., April 26.
George W. Wilson company, at Fall River, Mass., May 4.
Peter F. Bailey, in New York city, April 27.
The Christian, at Newburgh, N. Y., May 4.
McBarn's Minstrels, at Hoboken, N. J., April 22.
The Great White Diamond, at Minneapolis, Minn., May 11.
The Sunshine of Paradise Alley, at Taunton, Mass., April 27.
Tom Sawyer company, at Camden, N. J., April 24.
Treasure Island, at Cincinnati, April 29.
Murray and Mack, in St. Louis, Mo., May 4.
A K. name of Glen Hollow (Western), at Louisville, Ky., May 11.
A Romance of Glen Hollow (Eastern), in Brooklyn, May 11, a season that opened in Baltimore, Aug. 13, without the loss of a night.
The Price-Adelington company, at De Soto, Mo., April 24.
The Edwin Young Stock company, at Shamokin, Pa., April 25.
Edmond D'Arce, at Molland, Ont., April 27.
Charles Hartford, in *Private John Allen*, April 25.

ENGAGEMENTS.

Frances Ring and Charlotte Crane, by Julia Marlowe for next season.
Carolyn M'Lean, Faunde Ferris, and George H. Brown, for the *Baker Stock company's* Summer tour through New England.
Milton Jackson and Mamie Kough, re-engaged by Henry Shuman as leading man and contralto for his Summer stock company at Mt. Vernon, Ohio.
George W. Barker, Stephen Wright, James O'Leary, Rhoda Cameron, Margaret Bourne, and Blanche Weaver, for Bertha Wallinger's company next season.
Madeline Weston, to support Bertha Wallinger in *The Forest Lovers* next season.
Charles W. Gattall, with the Bon Ton Ideals.
Mrs. Simon and the Simon children by Emily J. Carter, for Fox Fifth Waifs.
Lottie Hyde, for *On the Stroke of Twelve* next season.
Clara Knight and Helen Desmond, for A. Campbell's *Daughter*, next season.
Mrs. Mrs. Morgan, for E. R. Vign's *Stock company*.

SUMMER PLANS.

Albert Fink, after making his house as leading tenor of the Bostonians, will go to Europe in study, returning about Sept. 1.
Jerome H. Elder, member of *The Village Postmaster*, and well known as a press agent by his non dramatic "Nancy Saxes," expects to spend his Summer vacation in Europe. He has been re-engaged as a representative of the American Theatre for next season.
Mrs. Thomas Whiffen will sail for Europe, to spend her Summer vacation, on June 5.

ELIZABETH FRANKLIN.



Elizabeth Franklin, from N. Y.

At the beginning of the season it was decided to make a revival of the *Sardan* repertoire, and from the large number of applicants for the title part of *Fedra*, Eleanor Franklin was selected. Changing her association with the company she received the highest praise from the critics in all the cities visited. In reviewing the performance the *Peterson*, of Elmhurst, N. Y., said in part as follows: "Eleanor Franklin gave a naturalness and polish, a power and an interest to the part that surprised those who thought they could identify with *Fedra* none other than Fanny Taverney." Mrs. Franklin possesses the beauty, the figure, the voice—all the physical qualifications for the part, and withal is an accomplished actress. In *Sardan* she was her powerful conception of the work in hand demonstrated."

LADIES' DAY AT THE PLAYERS'.

The Players' had its annual ladies' day last Tuesday, and, as usual, the fair sex turned out in force and made the clubhouse in Gramercy Square a garden of beauty. The ladies heard an impromptu address by Joseph Jefferson, then a delicious luncheon was served and the rest of the afternoon was devoted to an inspection of the building. Among the women of the stage that attended were Julia Marlowe, Hilda Spong, Bertha Wallinger, Jessie Millward, Ethel Hornick, Beatrice Morgan, Elizabeth Tyne, Margaret Anglin, Mrs. Thomas Whiffen, Louise Eldridge, and Lily Eldridge.

GOSSIP.

The performance of *The Prima Donna* at the Herald Square next Monday will be for the benefit of the widow and children of the sculptor Turini, who was one of the designers of the Dewey Arch.

A. W. Pingwall, who was shot by E. H. Moulton in the Pubst Rathskeller on March 21, left Roosevelt Hospital last week, having entirely recovered from his wound. He left immediately for Old Point Comfort for a short rest.

The United States Marine Band, under the efficient management of Howard Paw, closed a successful tour in Baltimore on Saturday evening. Lieutenant Santelemon won renewed honors by his able and artistic leadership. The band was warmly greeted everywhere. Amy Whaley, the soprano soloist, pleased the musical critics as well as the general public with a sympathetic voice, dramatic in style and of remarkable range and volume.

The Manhattan Stock company were enjoined by a court order at Portland, Me., last week from presenting *All the Comforts of Home* without authorization from the owner of the play.

James K. Hackett is still ill in Philadelphia, but his physicians expect that he will be able to leave there soon.

Gertrude Roosevelt, formerly of Why Smith Left Home, is dangerously ill at her home in Cambridge, Mass. Miss Roosevelt had just returned from an extended tour of Mexico.

Paul Gilmore will play King Charles with Henrietta Crossman in *Miss Nell*, replacing Aubrey Bonenfant, who retires from the company after Wednesday evening's performance to join N. C. Goodwin and Maxine Elliott.

Vera De Nole was thrown from a wagon by a runaway while driving near Long Branch yesterday (Monday), and sustained a broken leg and other injuries.

Chauncey Olcott will open his next season at the Columbia Theatre, San Francisco, in Garrett O'Magh, on July 22.

John Himmelfarb has secured the exclusive American rights to several English plays and will produce them during next season. One of his stock companies, under the management of David Woods, will soon begin a Summer season at Niagara Falls.

Beatrice Earle, the star of *Himmelfarb's Idols*, will spend the Summer in Europe.

Fay Wheeler recently made her debut on the stage with Walter E. Perkins' company as *Miranda* in *The Man from Mexico*. When the company played Hamilton, O., April 22, theatre parties from Cincinnati and Indianapolis, made up of Miss Wheeler's friends, witnessed the performance.

Emma Italia has been studying the violin for the past year, under Professor Widmar, of Boston. She will return to the profession next season.

Nettie Bourne has been abroad the past year, resting after two seasons as leading woman with Hopkins' Stock company. She has devoted much of her time to studying the methods at the principal theatres of England and the Continent. Miss Bourne is at present at Budapest, but will leave there for America by way of Germany about May 4.

John Persimmon, bass of *The Bostonians*, is preparing himself for grand opera, which field he will enter after next season.

OBITUARY.

Mrs. Chauncy Standish Barber, wife of W. W. Barber, manager of the New National Theatre, Washington, D. C., died at her country home, "Avenel," Newburgh, N. Y., last week. She had been long bedridden for three years. Four children survive her. The funeral services were held in Washington yesterday.

Margaret Reed, the child actress, who has this year been playing *Little Crystal* in *Thru the Keyhole*, died on a railway train near Erie, Pa., Sunday of last week. The remains were taken to her home, where her father, Hugh Reed, will hold the funeral.

John Costello, once a well-known actor, died at Taylor's Hotel in New York City of heart disease. He was sixty years of age. He had appeared in several plays.

Fred Dixon, formerly of the *Edwards*, committed suicide by shooting himself in the head at his home, 434 West 11th St., New York, April 24. He was not a member of the profession.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The special feature for the week is a new act by Moreland, Thompson and Amber. Other entertainers are Artie Hall, McDonald and Martell, Post and Clinton, Joe and Nellie Dener, Billy, Kase and Brosche, Elene Jagua, Alvan, Kennedy and James, Williamson and Gilbert, the Sharpies, Rice and Walters, Willette, charters, and the vitagraph.

Edith's Union Square.

La Presa holds over for a second week. Mr. and Mrs. Edwin Milton Royle (Selena Fetter) present My Wife's First Husband; May Wentworth, Fatti Rosa and company appear in A Woman's Dilemma; and the Helmeich Family of acrobats make their local debut. Others are Weston and Hensley, Williams and Adams, Mykey and Padlock, Parker's dogs, H. M. Loret, Jacklin and Ingram, W. T. Houston, the travel views, and the biograph.

Proctor's Fifth Avenue.

David Belasco's splendid production, Madame Butterfly, will be withdrawn after next week, and the final performances of this superb play are attracting immense audiences. The variety stars this week include Joseph Hart and Carrie De Mar, Maude Courtney, Fatma and Smaun, Warren and Blanchard, Terry and Elmer, Forman and Howlette, and Constantine Sisters.

Proctor's Twenty-third Street.

Severus Schaeffer led the bill. Others were Kathryn Osterman and company, Jules and Ella Garrison, the Keatons, Armstrong Brothers, Althen Twins, and Swift and Zola. Beginning on May 6 the musical contingent of the F. F. Proctor Big Stock company will inaugurate the Spring and Summer season at this house with Woodson Morse's musical comedy, Cinderella at School.

Proctor's Palace.

The Proctor Big Stock company present Pink Dominoes, with the curtain-raiser, Our Bitterest Foe. The varieties were supplied by Jess Dandy, Little Western, and Mr. and Mrs. Nell Litchfield. Next week, Confusion and In Honor Bound.

Proctor's 125th Street.

The stock company in Dr. Bill and Sunset is the chief card. The variety between acts is supplied by George W. Motzoe, Pauline Moran, and Madeline Sabal. Next week, Pink Dominoes and Our Bitterest Foe.

Hurly and Scamion's.

The week's bill includes Tom Nawn and company, Grapevine and Chance, Stanton and Modena, Nellie Part and company, Florence Hindley, Osaman and Farmer, Albertus Tennis Trio, Stewart and Gillen, Webb and Hassan, and Jessie Miller.

New York.

The last nights of the stock company in The Giddy Throng and After Office Hours are announced. A new burlesque is scheduled for production on May 9.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Bohemian Burlesquers provide the current bill.

LONDON.—A Social Maid is the attraction for the present week.

MINER'S EIGHTH AVENUE.—The Bon Ton Burlesquers are entertaining to Westward.

OLYMPIC.—Rose Sydel's London Belles are charming uptown this week.

DEWEY.—The High Rollers are rolling in Fourteenth Street this week. They have two burlesques and an attractive olio, along with a series of living pictures.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Señor La Presa, a Spanish change artist, said to have been highly successful in his own country and in Cuba, made his New York debut. His work closely resembles that shown here already by Fregoli and Blondi, but he lacks the finish and delicacy of those excellent artists. Many of his changes are accomplished with great rapidity and good effect, but his characterizations are all pretty much alike, and his voice, while of varied range, is of only fair quality. In appearance La Presa is boyish looking, slender and of medium height. His act is worked none too well, and it opens lugubriously with tedious solos on a violin and a Chinese instrument of some sort. To dispense with these would be of inestimable help to the act, and at least would avoid dampening the ardor of the audience in advance. Beyond a few hurried words of introduction La Presa spoke entirely in Spanish, but the little play that he presented was none the less intelligible to those who did not know the Spanish language. It was a conventional affair quite similar to some done by both Fregoli and Blondi. The impression made by La Presa was not very strong. Charles Dickson, capably assisted by Nell McEwen, was seen in A Pressing Matter and scored a decided hit, his clever work in the bright comedietta earning hearty tributes of applause. Hilda Thomas, supported by Lou Hall, came to town again in The Lone Star, which seems to please, though it still needs a new ending. John W. World and Jessie Merrilles offered a fine comedy and dancing act, their eccentric dances "in one" making hits. The ease, grace and finish of these artists are delightful to see. Fields and Ward retained their popular brand of quick-fire humor to great enthusiasm, the Quaker City Quartette contributed their merry barber-shop act, the O'Meers Sisters repeated their earlier local success in wire walking, and Platt and Sutherland amused in musical comedy. Others are Armin and Wagner, Herbert and Willing, Harry and Sadie Fields, James Mylea, Nello, the stereopticon and the biograph. Business big.

TONY PASTOR'S.—Crimmins and Gore were topped in Paul Armstrong's new sketch, Like Mother Used to Make, which went on record as a hit of the most emphatic sort. As has already been told in these columns, it rebuzzed the case

of a bad restaurant, run by an ex-actor, whereunto comes the toughest of tough girls. She interviews the proprietor, the waiter and the cook, and eventually cleans out the place. She is about the slimmest, longest, chewing-gumest tough girl imaginable, and her actions speak louder than words. After effectually paralyzing the restaurant folk, she disappears, and in a few seconds there enters the very swiftest of well ladies, arrayed in a Worth gown and opera cloak, carrying a longnet and speaking in the most thoroughbred Boston language. The comedy continues then, taking another turn, and all winds up with a pretty con medley and a dance in which Dan Crimmins does some of his rock, less falls and tumbles. The lines are uncommonly bright, the business is nearly all new, and

adopted daughter, the new woman, played with great spirit. The action takes place in Maine, where Captain Seabright, returning from a polar expedition, meets his daughter after an absence from home of twenty years. From the petite, modest maiden she has blossomed into the full bloom of new womanhood, much to the captain's astonishment and amusement. After some few minutes of witty dialogue, during which the captain is initiated into the latest caprices of progressive femininity, the daughter retires, and the captain falling asleep conjures up in a dream reminiscences of his daughter's babyhood. At this juncture Mr. Emmet introduced his vocal numbers, which called forth much applause. Later in the programme Miss Gibson appeared singly in her own inimitable singing specialty. Others were clever Dean Edsall and company in Bud's Boy, which met with the same great success at this house as elsewhere on the Proctor circuit; Hewes, "the White Yogi," a necromancer of skill; Estrada, the novelty gymnast; Musical Dale, Terry and Elmer, the three Constantine Sisters, George Yeoman, an excellent German comedian; Laura Comstock, and Forman and Howlette. Good business.

PROCTOR'S FIFTH AVENUE.—Madame Butterfly, nearing the end of its run, registered its 120th consecutive performance to the usual enthusiastic applause and very large patronage. The play and the players deserve credit for one of the most notable dramatic records of the local season. Fatma and Smaun, the Burmese pygmies, entertained in their pathetic little stunts and made the common, ordinary big folk wonder that it is really possible for such tiny mites to live and breathe and eat three meals a day. Peggy Bell delighted with his quaintly facetious, cleverly droll monologue, that boasted a few new stories and many more elderly ones, but all good. Mary Dupont, assisted by Adolph Jackson, offered her clever playlet A Sunday with Aunt Martha. Eckert and Berg came along in their charming Japanese operetta, Little Pee West, which has pleased recently at the other Proctor houses in town. This is undeniably one of the neatest numbers in current vaudeville.



Photo by Steinhilber, N. Y.

JESS DANDY.

the act goes with a rush. Dan Crimmins played the role of restaurateur, a waiter, and a cook with a great show of hearty fun and keen appreciation of all that was in the roles. Rosa Gore's tough girl was both artistic and unique. She apparently knew well Eva Williams' inimitable caustic wail in Skinny's Finish, and had set about successfully to develop another type of slum life—the very tough, very assertive specimen that is current where the under crust abide, and she gave a display of eccentric comedy at once admirable and gently satirical, as well as hugely humorous. And then, as if to prove that she wasn't really as tough as she put, she boomed up in her second role as the most refined, polished of society women, with a change from one character to the other so quick that it actually surprised even the old timers. So rapid and complete was this change that it made the people look at their programmes to see if there wasn't a third person in the act, for they didn't believe that the same woman could play both parts. And no wonder. The number was a laugh from start to finish, and is one of the kind that you wouldn't mind seeing over and over again. Hall and Staley put in their familiar burglar bit with its regulation success. Ford and West scored in some new and some old matter which went well enough, but might be vastly improved if the lines were more grammatical. There can be no excuse for saying "done" when "did" is meant, nor for using the word "seen" instead of "saw." It is easy enough to have these things right, and correctness can do no harm. The same comment applies in a measure to the Two Fantas, who offered their acrobatic act with an introduction of more or less stereotyped talk. Reids and Currier put forth a very neat singing turn. Maude Amber sang nicely and gave Mike Bernard a chance to cut loose with some extraordinary ragtime accompaniments; the Hoopers toyed adroitly with the hoops, and the others were Nelson and Milledge, the Jeffersons, Waldron Brothers, Purcell and Maynard, Russell and Buckley, Cupont, Mile, Marie, and the vitagraph. Capacity business.

PROCTOR'S TWENTY-THIRD STREET.—The feature was Will M. Cressy's new farce, A D. 1920, interpreted by J. K. Emmet and Lottie Gibson. The sketch is a satirical treatise upon the possibilities of the new woman. Mr. Emmet as Captain Seabright and Miss Gibson as Mildred, his

and it scores immensely well always. Mr. and Mrs. Nell Litchfield amused in their Brook Farm sketch, and Pauline Moran, Edward Estus, Armstrong Brothers, the travel views, and the kaleidoscope filled out a highly satisfactory array.

PROCTOR'S PALACE.—Severus Schaeffer, with an infinite and amazing variety of juggling and other stunts, was a heavy scorer. Press Eldridge had his heart-to-heart talk right up-to-date, and caused large chunks of hilarity. Frederick Howard offered an indifferent monologue, a musical specialty and some good dancing. Fritz, Leslie and Eddie and the kaleidoscope were the other vaudeville numbers. The main feature of the bill was the stock company, which is the subject of review on another page.

PROCTOR'S 125TH STREET.—Maude Courtney, who had almost become a stranger at this house, sang the old songs and others sweetly, as well as humorously, and, of course, made a hit. The Nichols Sisters' comisms provoked the desired laughter. It can be truthfully said of John Henry that he is a real comedian and his monologue scored well. There also were Little Western, Levine, Alma and Gillette, Brooks Brothers, Jules and Ella Garrison, and Frelle's dogs.

KOSTER AND FIAL'S.—Jessie Bartlett Davis led the list for the last week of the White Rats' control at this house, the arrangement by which the Rats ran the house for the Hashins for a term of weeks expiring last Saturday. Mrs. Davis scored a tremendous hit in her repertoire of songs and her sweet, rich contralto captivated her hearers. Equal in popular favor were Charles E. Grapevine and Anna Chance in their hilarious sketch, Above the Limit, which never fails to provoke incessant laughter and is capably played. Mr. Grapevine has contrived to throw in a few new, bright lines, and the result is correspondingly enjoyable. Staley and Birbeck held over in their notable transformations, and Kitty Mitchell proved once more her right to the title of Vandeville's Lady Graceful. A very large-sized hit was recorded by John Donahue and Marie Nichols in an acrobatic comedy turn that brought forward some very clever eccentric dancing, punctuated by a run of amusing remarks by Mr. Donahue. Dixon, Bowser and Dixon made their customary success as the three rubes, and caused unlimited merriment by their familiar line of acrobatic comedy. Joe Flynn re-

THE NEW IMPROVED GIRL.



Photo by Windyette, Chicago.

Blanche Nichols, pictured above, is an unusually clever St. Louis girl who for a number of years sang in opera and for three seasons was prominent in the late Charles H. Hoyt's farces, playing the Telephone Girl in A Hole in the Ground, and Carrie Story in A Tin Soldier. Last season she was praised for her work as Helen in A Boy Wanted. Like many another clever actress, Miss Nichols has caught the vaudeville fever and has joined forces with Will H. Murphy to appear soon with him in the title-role of his successful sketch, The Bifurcated Girl. Miss Nichols possesses a fine soprano voice and it is promised that her new costumes will make somewhat of a sensation in the vaudeville houses.

turned to this house with his quaint and diverting monologue, Belle Hathaway explicated her educated monisms, J. C. Nugent and Grace Fortig repeated their success of a week before at Pastor's in The Absent Minded Beggar, and Ruby and Devere won out in Edgert's Word Goes, which earned many hearty laughs. Joe La Flour introduced some neat stunts in the equilibrium department, and Campbell and Pave offered a good musical comedy act. It was all in all a great bill and a fitting one with which to wind up the White Rats' tenancy of Koster and Bial's, which has produced probably the strongest succession of vaudeville bills ever seen at any house in this amiable city. Business was immense last week, and additional interest was lent by the daily auctions of seats for George Follen-Golden's "Golden Jubilee," these being put in at the intermissions.

HURLEY AND SEAMON'S.—Sam Bernard was the important announcement of the week and lived up to his reputation as an entertainer and the expectations of the audience. Clifford and Ruth succeeded in their commendable and enjoyable efforts. The Mimic Four were in excellent form. The Cleburne Sisters handed out a fine quality and a goodly quantity of grand opera melody, others were Smith and Fuller, Lawrence Crane, Zazelle and Vernon, St. Ange Brothers, and Barton and Ashley. Business big.

NEW YORK.—The burlesques, The Giddy Throng and After Office Hours, were continued last week to the usual enormous business. It seems as if every stranger in the metropolis deems it his especial duty to visit this theatre, and especially so last week, when Weber and Fields had closed. The returns, therefore, were very large. Marwig's ballets and the vaudeville numbers by Laura Bart, the Aglos Trio, William Gould, Edna Aug, and Emma Carus filled out the bill.

The Burlesque Houses.

MINER'S BOWERY.—The Merry Maidens forsook the Eighth Avenue for a prosperous week downtown.

LONDON.—The Bentz Santley company returned to town for the week.

MINER'S EIGHTH AVENUE.—Frank R. Carr's Indian Maidens went over to the West Side reservation for six days.

OLYMPIC.—Rice and Barton's Big Gaiety company repeated their hit of a few weeks before at the London and drew well.

DEWEY.—Crowded houses were the rule last week, when the Dewey Extravaganza company played a successful return. David's Harem, the burlesque, by Joseph M. Galtes, is an excellent hodge-podge, and won much laughter. The olio introduced Wolf and Milton, Jordan and Welsh, Lottie Fremont, Ferrell Brothers, Jennings and Alto, Quigley Brothers, and Les Belles Zouaves.

JESS DANDY.

Jess Dandy, a portrait of whom will be seen on this page, was born in Rochester, N. Y., on Nov. 9, 1871, and made his stage debut on July 10, 1898. He had achieved a considerable reputation as an amateur of promise at his home, Tremont, New York city, where he still resides with his parents, brothers and sisters. His professional success was immediate, and he has been enabled to find almost constant employment since his first appearance. The originality, good-natured satire and typical characterization of his Hebrew impersonations have attracted much attention and been greatly applauded, no more enthusiastic admirers of his humorous creations being found than among the folk of the race that he so cleverly burlesques. His parodies, always his own and dated up to the latest moment, are as funny as they are ingenious, and he has written at least a hundred of them during his professional career.

Before going upon the stage, Mr. Dandy was interested in mercantile occupations and in politics, and it is largely from this experience that he draws his gently satirical sketches of Hebrew types, differing entirely from those shown by any other impersonator in the same line. It is not known generally, but it is a fact, that the talents of this excellent comedian are in no wise confined to Hebrew sketches, for he is equally at home in portraying the eccentricities of almost any other sort of folk, and he can qualify besides as an admirable musician. Mr. Dandy has received constant applications from performers who have wanted him to write material for them, but he has consistently refrained from writing anything except for his own use. He was one of the earliest members of the White Rats and is still a conservative Rat having faith in the ultimate benefits of the organization.

Up at his Tremont home Mr. Dandy has a fast horse and finds his chief recreation in speeding along the avenues of the Borough of the Bronx. He does not need to travel Westward often, as he plays mostly in and around New York, where he puts in thirty-eight weeks this season.

PROCTOR'S RESIGNATION ACCEPTED.

At a meeting of the Association of Vandeville Managers, held in this city on April 22, the resignation of F. F. Proctor was accepted. No objection was raised to Mr. Proctor's action, and his general manager, J. Austin Fynes, gave it

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AN EMPHATIC HIT in her novel new act, "A CHAT," embracing songs and a dramatic interlude, specially written for MISS BEAUDET by John Stapleton, called A VERDICT OF CONSCIENCE.

Dainty Louise Baudet scored an instantaneous hit with her pretty songs and chatty monologue. "A Verdict of Conscience," a dramatic scene, written for her by Mr. John Stapleton, gave Miss Baudet ample opportunities to display her diversified talents, and she received fine applause at the conclusion of her turn. Miss Baudet is in excellent voice, and her toilet is one of the most exquisite style. Her act is out

of the ordinary and should prove a magnet. —Montreal GAZETTE, April 16, 1901.
"A Verdict of Conscience" is the title of a monologue which Miss Louise Baudet essays, and is, as its title will suggest, a piece that requires the exercise of very superior emotional powers. At the conclusion of a very trying piece of acting admirably performed, she received a rousing recall. —Montreal HERALD, April 16, 1901.

ALBANY, April 16, 1901.

The entertainment provided at Proctor's this week is the best that has been presented in that theatre since its opening under the present management. Dainty Louise Baudet inaugurated herself with the audience at the very first, and her rendering of the monologue, "A Verdict of Conscience," gave her an opportunity to display the highest histrionic powers.

Miss Baudet's act is altogether novel, and is in itself an exhibition well worth attending. —Montreal STAR, April 16, 1901.
Louise Baudet's monologue, "A Verdict of Conscience," was a particularly delicate and artistic piece of work, and was greatly appreciated. —Montreal correspondent in DRAMATIC MIRROR.

The French papers LA PRESSE, LA PATRIE and LE JOURNAL unanimous in praise.

Address Association of Vaudeville Managers, St. James Building, or Low's Exchange, 1125 Broadway, New York.

out that Mr. Proctor's course had been prompted simply by his wish to conduct his business unhampered by the rules of the association. A call has been issued for a general meeting of the managers in this city on June 1.

CECILIA LOFTUS' TOUR.

Cecilia Loftus' vaudeville "good-bye tour" has been definitely arranged, and certainly most ingeniously.

THE MIRROR has just received the bookings as arranged by Robert Grau and Emanuel R. Warren, as follows: Pittsburgh, June 3, 4; Washington, 5; Baltimore, 6; Norristown, 7; Philadelphia, 8; Montreal, 10-12; Ottawa, 13; Syracuse, 14; Troy (matinee), 15; Albany (evening), 15; Springfield, 17; Worcester, 18; New Haven (matinee), 19; Hartford, 20; Bridgeport, 21; Paterson (matinee), 23; Newark (evening), 23.

In the company, besides Miss Loftus, who will do her impersonations and a one-act play, will be Press Eldridge, Alice Shaw, Gus Williams, the Schuyler Sisters, Mabel and Edgar Norton, Frank Whitman and others. The tour will last eighteen days, and eighteen cities will be visited in that time.

VAUDEVILLE NOTINGS.

Leah Starr will play vaudeville dates during the coming summer.

Lotta Gladstone opened at the Atlanta Columbia Theatre and made one of the hits of the season, but was compelled to close after her first performance and to go at once to her home, Penn. Ill., for treatment. She is said to be in a precarious condition, and fear of blood poisoning caused a physician to insist upon her immediate closing. Her dates are canceled for the present.

May L. Bell will sail for London on June 5 to fill an engagement at the Oxford. Her playing of the xylophone, ocarina, and banjo has made her a favorite in the West, and she will soon appear in New York.

Georgie Bryton is having a new sketch written for her return to the vaudeville stage, which will occur on May 29 in Boston, with New York to follow.

Charles Leonard Fletcher will be a feature at the opening week of Julie DeLaur's Elmore Theatre, Jamestown, N. Y., on May 27-June 1, when he will present his new monologue.

Stuart made his debut in Rome at the Olympian on April 6 with great success.

Fuller, Miller and Burke have scored a hit on the Orpheum circuit and have received much praise from the press for their farcical sketch, Over the Pike. For their second week at Los Angeles they were headlined.

Charles A. Koster has closed with Ed F. Davis' Uncle Tom's Cabin and will rest a few weeks at his summer home, Silver Lake, Bedfordshire, N. Y., where he will open his summer park season. He will work with Jack Cullen during the summer in an illustrated song act and they are booked solid until August, when they open with their own act in True Irish Eyes of Blue, for a tour of the Pacific Coast, playing San Francisco six weeks. The co. will number eight, ten people and will have a season of forty-two weeks.

The betrothal of Attie Spencer and Herman Hansen, treasurer at Koster and Blal's, was announced last week. They are to be married on June 13.

Bernie Wilson will join with Wachtel and Golden in a new musical sketch next season. Wachtel and Golden are in Boston this week.

Howard Thurston, after six months as the feature at the London Palace, opened at the Berlin Winter Garden on April 1 with great success. On May 1 he will appear at the Folies des Marigny, Paris, for an engagement of six weeks.

Julie Mackay has told a London interviewer that her father was a cousin of Barry Sullivan, and has also confided the fact that she was born in New York in the year 1871.

F. G. Knowles is now announcing in England his farewell to the vaudeville stage.

Terry and Lambert are making a very large sized hit in the English provinces and have secured an entirely new setting for their act.

Ego Rond's return to England has been hailed with great delight by the Britishers.

Mr. and Mrs. Dave Nowlin (Gladys Vani) will open on the Boston circuit of Southern parks May 20. After about eight weeks in these parks they will visit the home of Mr. Nowlin at Austin, Tex., returning about Sep. 1 to join one of A. H. Woodhull's co. for next season.

Lucille Clover, contralto of the Clover Trio, whose recent illness compelled the cancellation of several weeks' bookings in New York and Boston, has regained her health and the trio will now resume their work.

Mrs. W. R. Watson (Gladys Dupree) has received from the Ladies of Watson's American Burlesques a handsome present for her home in Brooklyn. When the co. closes she will go at once to Los Angeles to sell some property that she owns out there.

The Machine, Mich., street fair has been booked for a number of important attractions for the show to be held the first week in July. The show is connected with the Bostock-Fernal Midway Carnival co., including the Zoo, were contracted for last week. A

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REFINED VAUDEVILLE WANTED.

Write Coronado Beach Co., Coronado C. I., for one or two weeks' engagement in June, July, Aug. or Sept., state act and terms fully.

Perils wheel was also secured. A number of vaudeville shows will take part. An official souvenir of the fair will soon be issued. The design will be a picture of Queen Marinette, the Indian princess, after whom the city was named.

Lester Charles Belmer had a testimonial at Terrace Garden last night. In the bill were Joe Welch, Sam Austin, James Pinckett, Niblo and Kyle, Black and White, Nevada Heffron, Edmunds and Wallace, the American Quartette, and Pearl Well.

Edmund Gerson arrived from Europe on Saturday after engaging the Princess Chimney and other notables for the New York.

H. C. De Muth, who for two seasons has been in ad-vance of Edmund Hayes, has been engaged to look after the newspapers and booking at Montague and Minerva parks, Columbus, O., for the summer.

Eveng Brads has written a new sketch for the Bonavans, entitled Long Live the Irish. The French Brothers have secured him to arrange their musical act for next season.

Manager John Boothall of the Omaha Treaders celebrated his thirty-second birthday on April 16, when the theatre employees surprised him with a supper and pair of diamond cuff buttons. Press Representative H. Trapman making the presentation speech.

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THE ELECTRIC LAMP.—John Waldron played the part in his usual magnificent style. *Newark Evening News*, April 2.

TRILBY.—The best work of the evening, perhaps, was John Waldron's. He played it quietly and with understanding, and his lines were spoken convincingly. Mr. Waldron has shown himself to be a capable all round actor and excellent as a stock company leading man. *Newark Evening News*, Tuesday, April 3.

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[A STRANGER IN A STRANGE LAND]**DAISY LOVERING**

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In **UNDER TWO FLAGS.**

News.—The performance last night was essentially a triumph for Miss Daisy Lovering, the Cigarette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate this side of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a deft touch that makes itself particularly effective.

Wisconsin.—This is Daisy Lovering's work at the Academy of Music. In the role of Cigarette, in *Under Two Flags*, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

Bertha Creighton

LEADING WOMAN—GERMAN AND SNEELER STOCK CO. GRAND AVE. THEATRE, PHILA. PA.

IN UNDER TWO FLAGS.—Miss Creighton, as Cigarette, was seen in one of the best pieces of work she has done this year. *The Inquirer*, April 2.

Miss Creighton gave a notable performance of Cigarette, imparting to it all abandon and native grace, and all the heroism with a spice of devilry which distinguished the character. *The Press*, April 2.

In the third act Miss Creighton is great, and her acting added to the interest and raised the very large audience to the highest pitch when the climax was reached. *The Item*, April 2.

Miss Creighton as the loving, reckless vivandiere was great. *Exc. Telegram*, April 2.

JOHN STEPPLING

There are great possibilities in the character of Col. Supt. and John Steppling, who plays the part, did not miss a chance. He had the Germans make-up, and his acting was straightforward and without staginess. *San Francisco Chronicle*.

To begin with, the big event in this production is the work of John Steppling as Col. Tucker. In make-up and appreciation of the part he simply fits. He had the audience from the start last night, and his work was as good a piece of character study as the Stock Company has yet given. *Supreme Evening Herald*.

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LYNWOLD.—There is also a villain in the plot, one Dudley Middleton, played by Edmund Breese. These three make up a trio that leaves nothing to be desired. One and all are finished artists and make the most of the liberal opportunities afforded. Mr. Breese, in particular, fits off the villain role with such a clean-cut interpretation that while one heartily dislikes him, nevertheless, he feels compelled to applaud the fine acting. *Boston Herald*, April 2, 1901.

Lillian Lawrence

FOURTH YEAR—LEADING WOMAN. Castle Square Theatre, Boston, Mass.

LYNWOLD.—Miss Lawrence, in the part of the Southern belle, affords another striking illustration of this artist's great versatility. *Boston Herald*, April 2, 1901.

The action of the play gives prominence to the character of Lucille Curlew, the Southern girl whose loyal love for Victor Blanchard sustains her throughout the scenes of trial and distress in which she is placed, and in this character Miss Lillian Lawrence again displayed her rare skill and intelligence and earned her audience by an excellent impersonation. *Boston Herald*, April 2, 1901.

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LOST 24 HOURS.—Miss Lyon as Bertha Duane, the adventuress, crowds Mr. Eagle very closely for the honors of the piece. Her part is the best balanced, and most reasonable one, and her work is flawless. The little piece of business where she teaches the pious Miss Churchhill the skirt dance, and by the manipulation of the girl's poke bonnet produces a rakish effect, is done with a light-hearted devilry which is infectious. *Louisville Dispatch*, Nov. 6, 1900.

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FEDORA.—Eleanor Franklin invested the part of Princess Fedora with all the essentials that go to make up a living character. She made the woman a vivid creation. Miss Franklin entirely satisfied the audience that she had the correct conception of the part. *New York Herald*, April 2.

RUPERT OF HENTZAU.—Her supporting company was strong. Especially praiseworthy was the acting of Eleanor Franklin as Queen Flavia, who takes a difficult role in so charming a manner that from the very first she won the hearts of the audience, and made them weep with her at the tier of her king and lover. *Longbridge (Pa.) Herald*, March 2, 1901.

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MR. PAUL TAYLORJENU SPARKLEY in **DAIRY FARM.**

Paul Taylor, as John Sparkley, was all that could be asked, his bushy country boy was especially good. Mr. Taylor is a young man and if he develops in the line in which he is now cast, he has a brilliant future before him. *Rockford Herald*.

Paul Taylor, as John Sparkley, made a great hit, he "took" the minute he came on the stage and received more applause than any other member of the company. *Rockford Democrat*.

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The *Hoboken Observer*, March 1, 1901.—In the character of Noah Wale, the poor, but proud young inventor, Mr. Bass achieved a complete success. He is an artist of the same order as that of Sam Smith Russell, his magnetism, facial expression, quaintness of manner and dry sense of humor making a decided impression on the audience. It was a performance that gave genuine pleasure to the audience, who bestowed upon the star and his support a generous amount of applause. The audience went even further and honored Mr. Alden Bass, the star, by repeatedly recalling him until he was compelled to make a speech.

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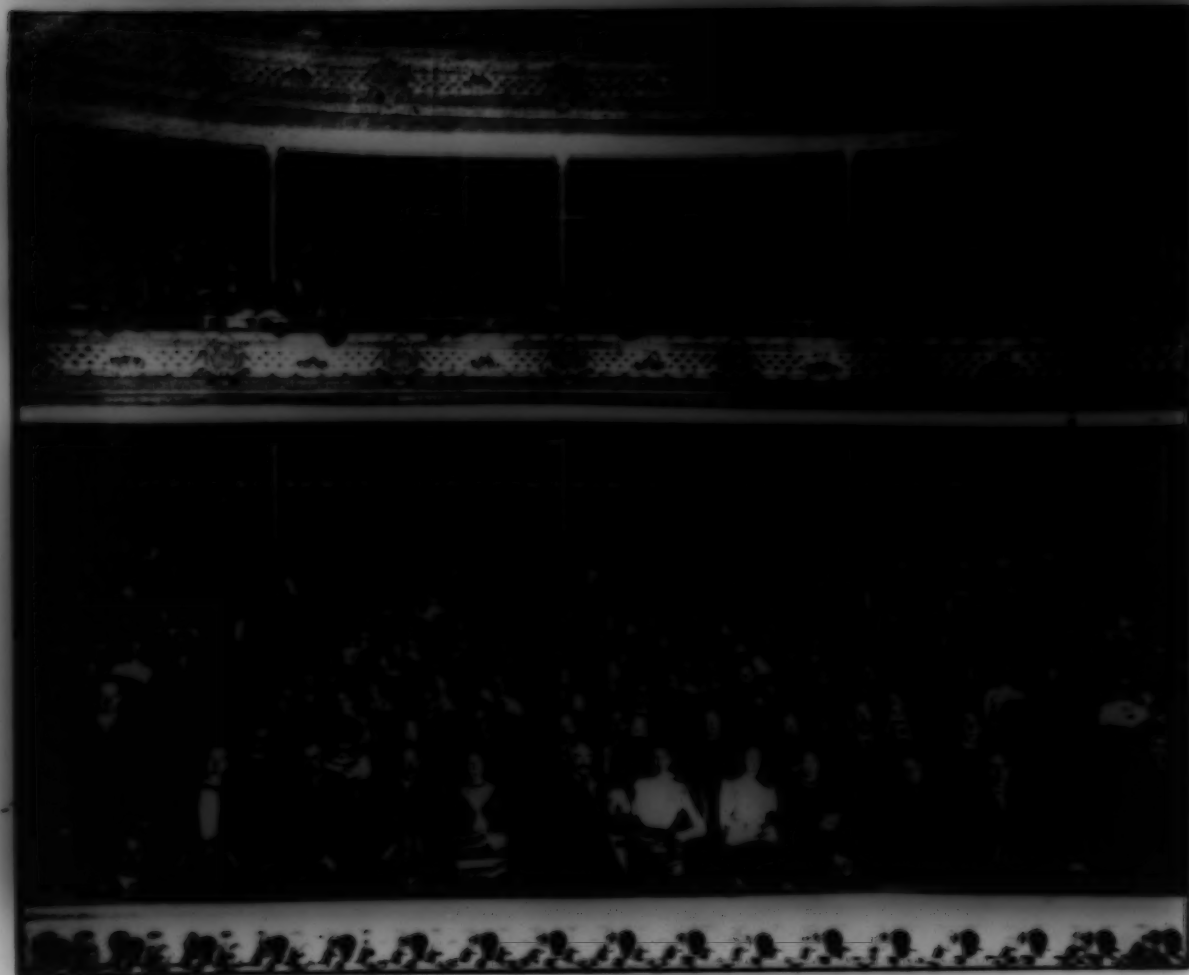
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